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BY DAVID DENBY AND WILLIAM GOLDMAN

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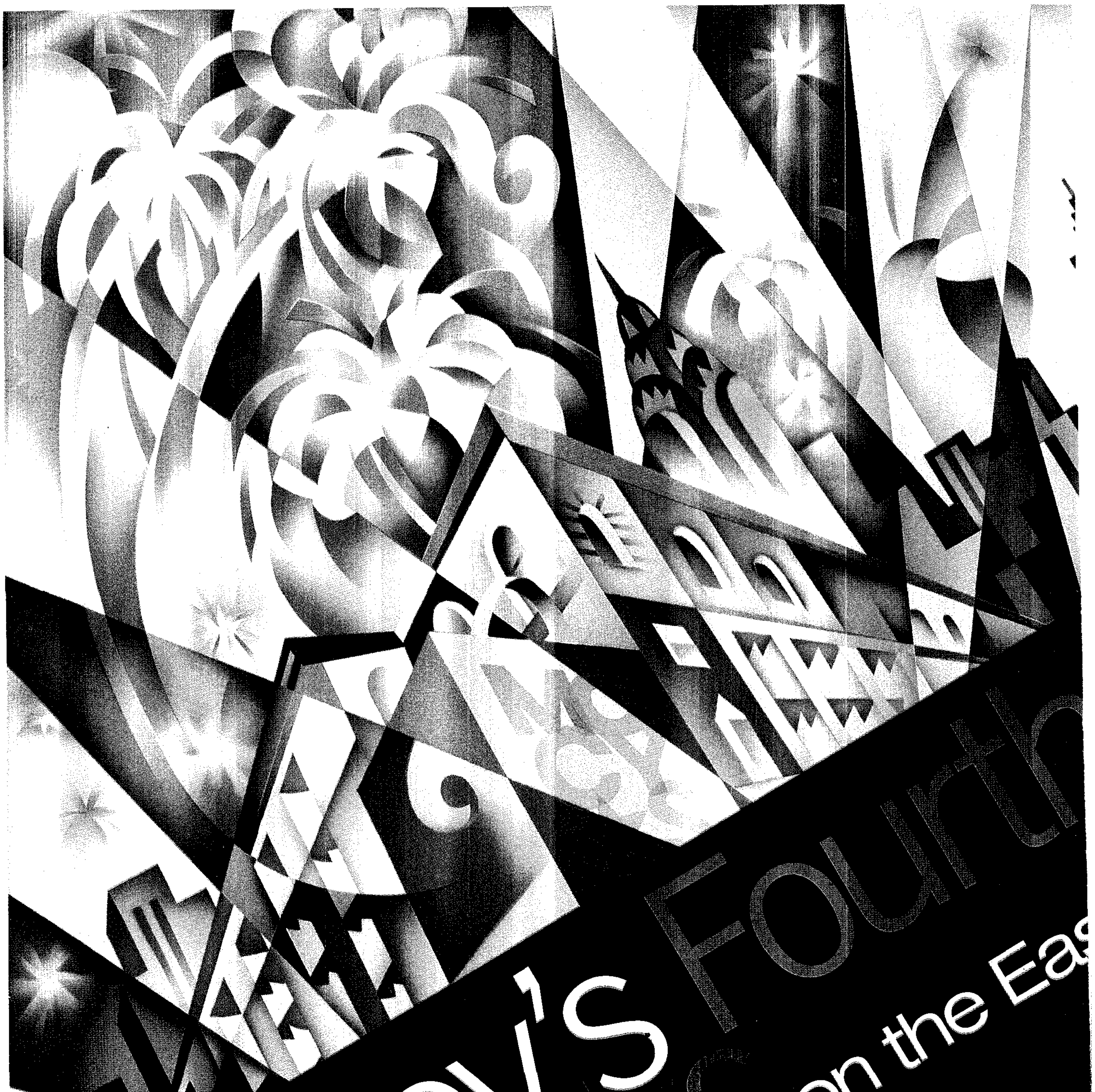

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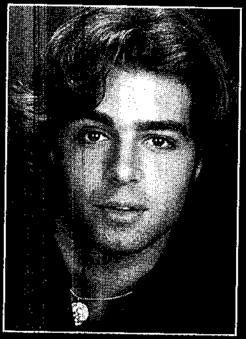

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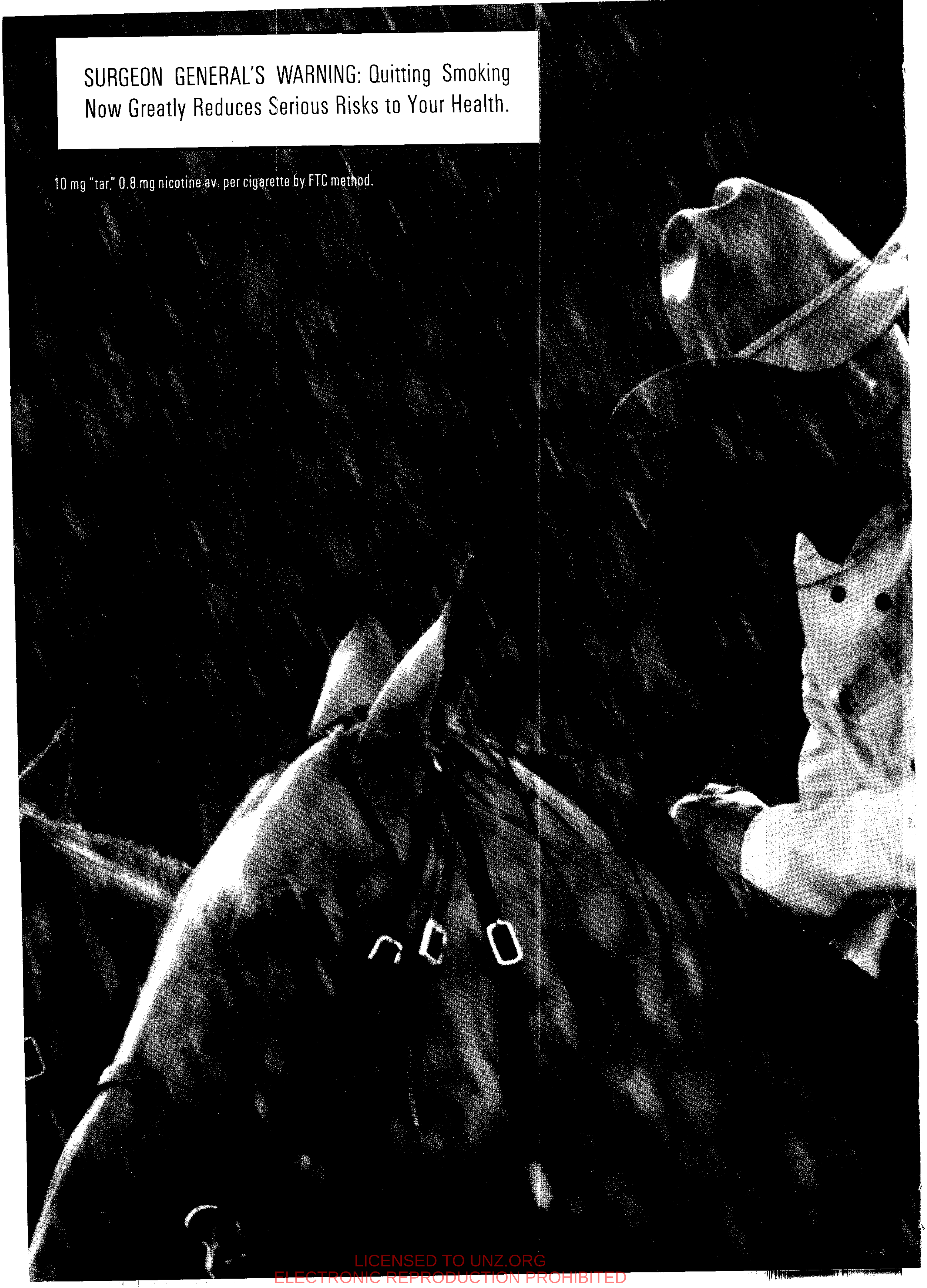

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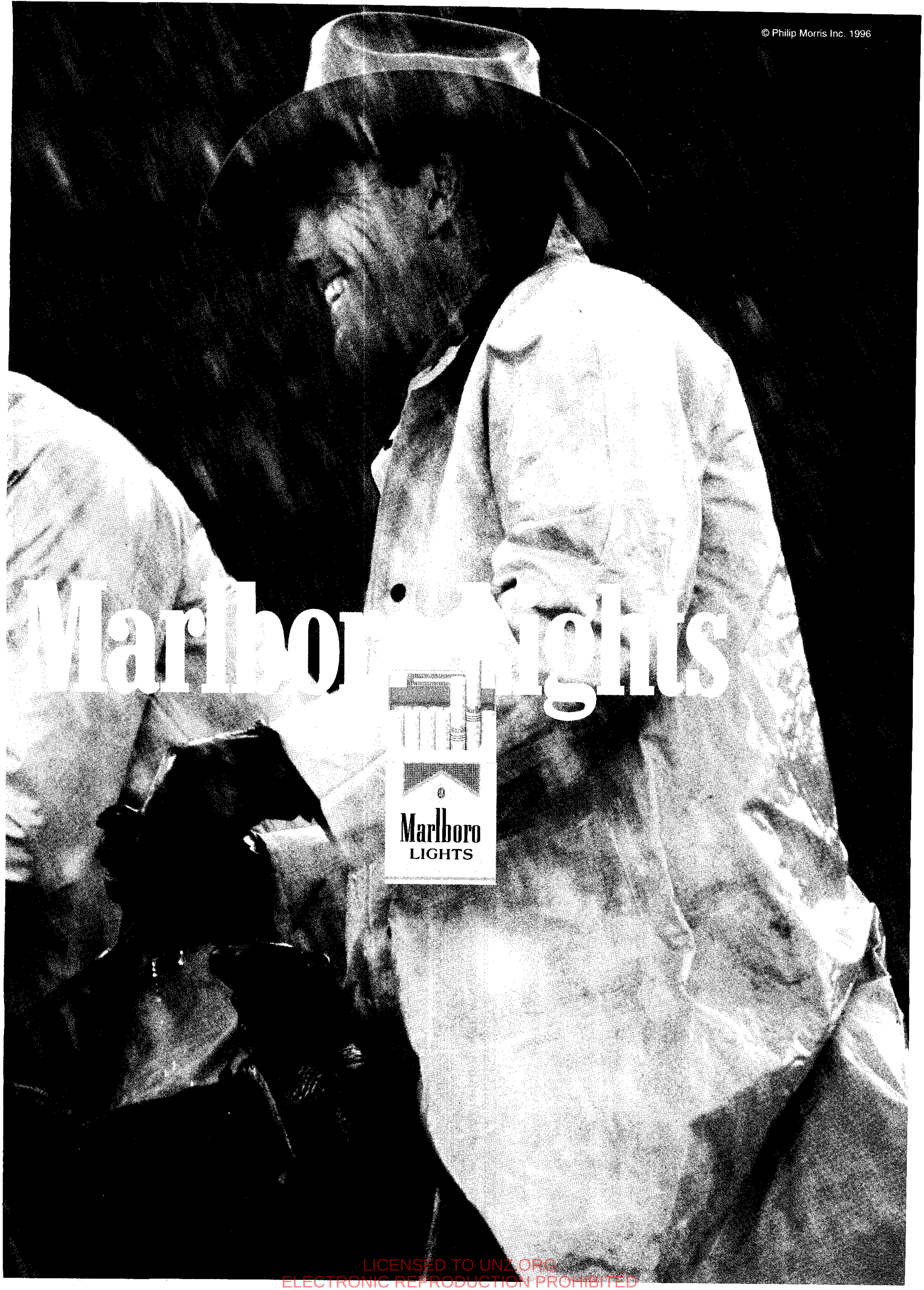
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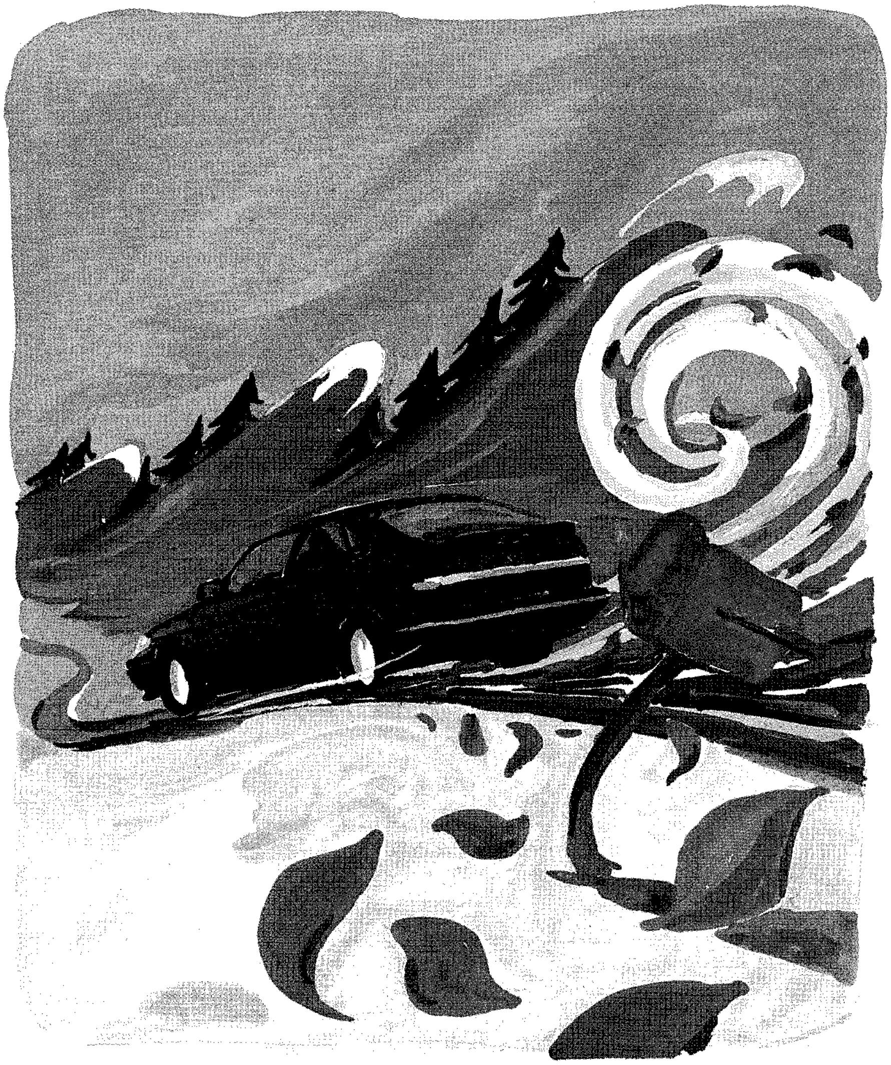

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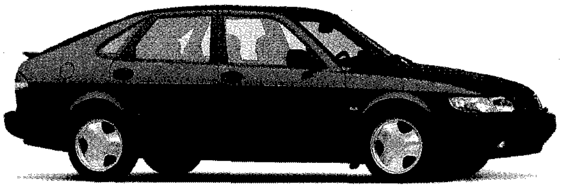

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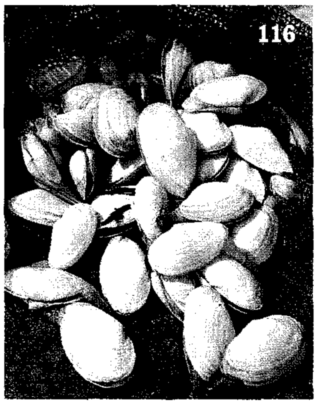

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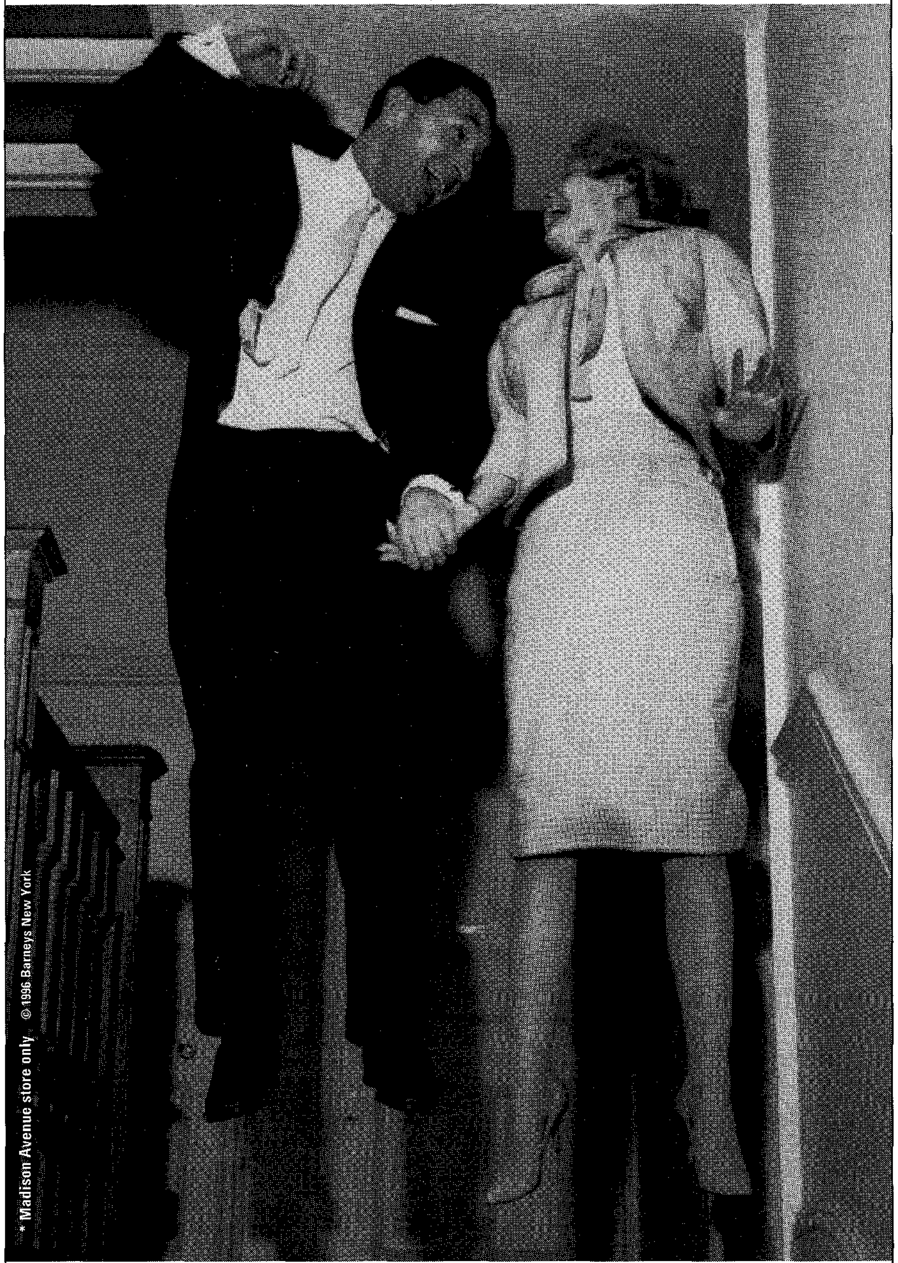

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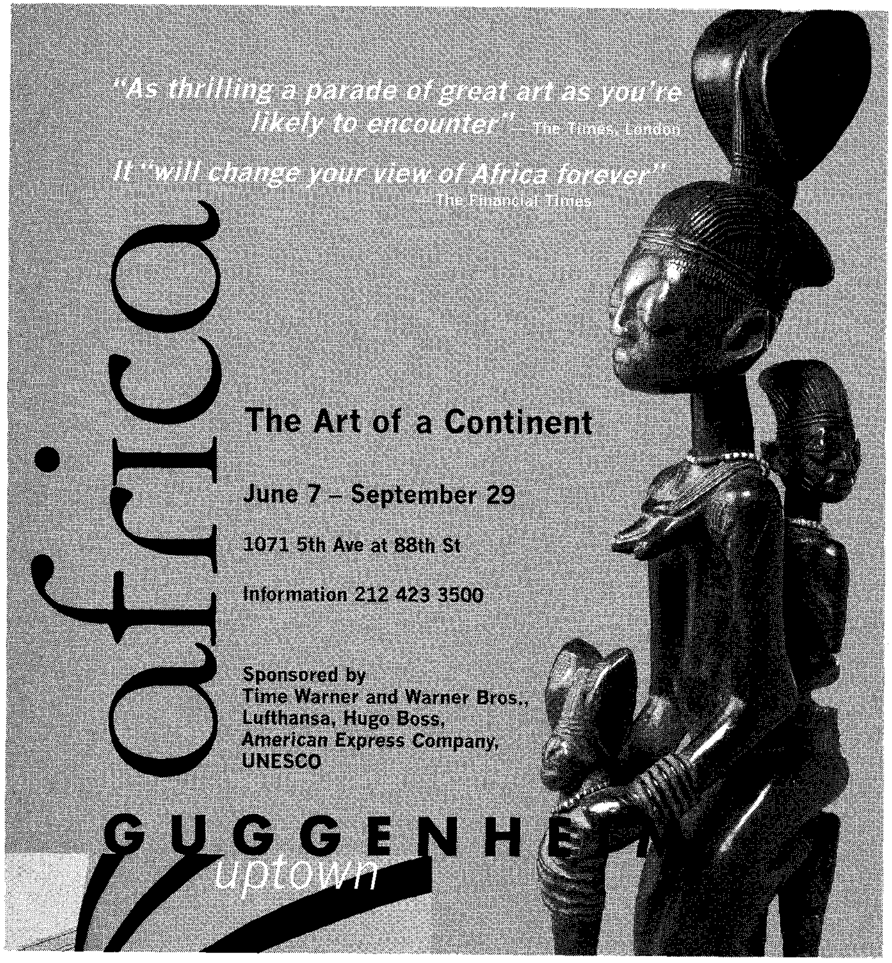
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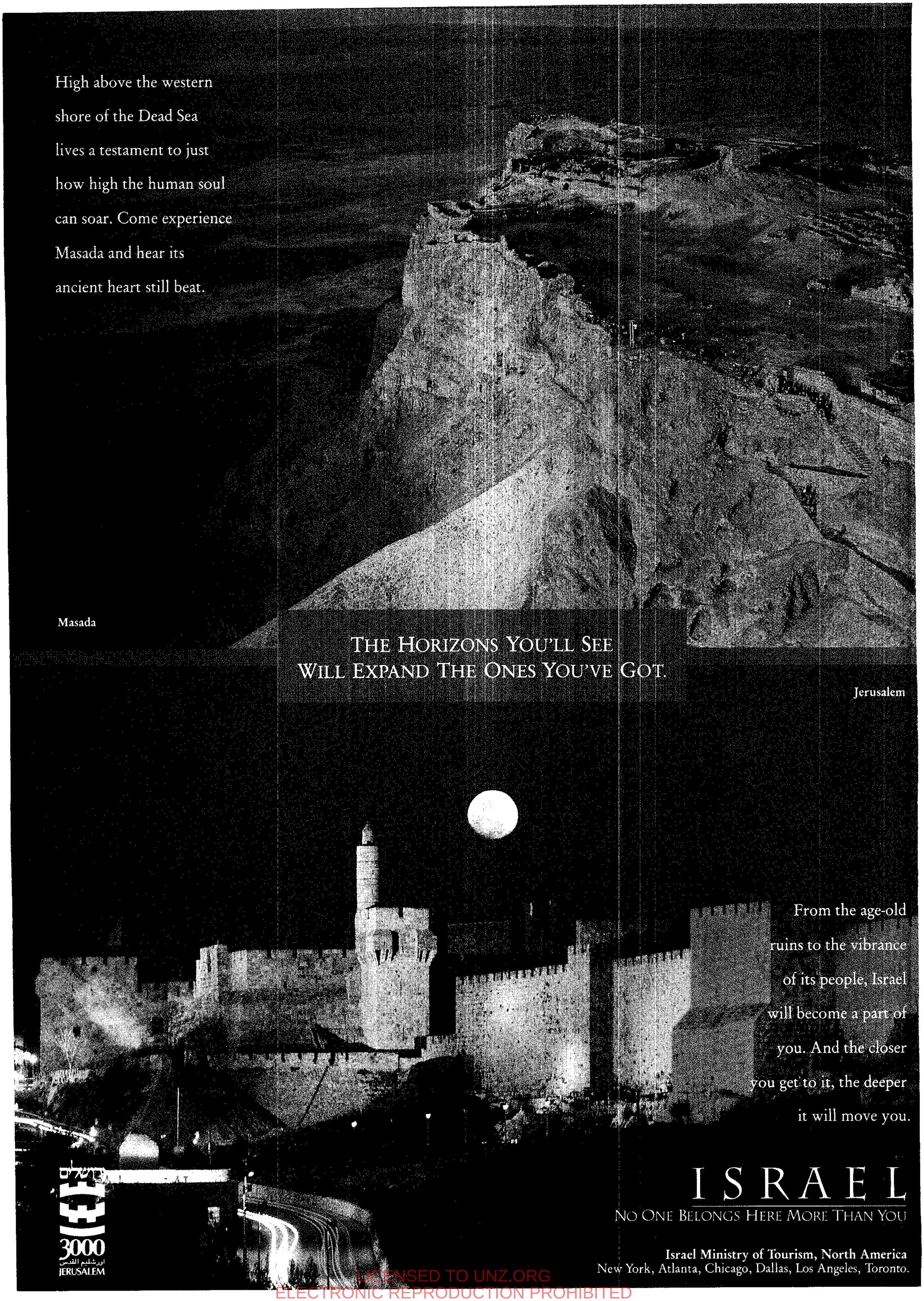

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LETTERS JUNE 24–JULY 1

Chick Rock

I JUST WANTED TO THANK YOU FOR KIM France's ahh-mazing article "Feminism Rocks" [June 3]. Every day when I flip on the radio and hear some estrogen rock, I glow. It really feels like women are invading the rock arena, and doing a better job than men were anyway. I realize that this is probably a special time, maybe a dog bone for the female rock of ages, but as your article proved, there is no reason why this trend of women shouldn't continue.

My lifelong ambition was to have a song dedicated to me by some famous rock god. Now, thanks to Courtney Love, my ambition is to be a rock goddess. I now have the influence and example to match my guitar, attitude, and ambition.

Susy Mazzalyn
MANHATTAN

WHEN I WAS A TEENAGER, *Sassy* WAS MY Bible. Kim France [then a writer at *Sassy*] encouraged me to speak my mind and stand up for myself. I was so happy to see that her cover article still had the same flavor that I admired so much in her when I was younger. It's too bad that articles like hers are still few and far between.

Nicole Infante
FLUSHING, N.Y.

KIM FRANCE'S LABELING OF TODAY'S WOMAN rock musicians as "feminists" will help stop the upward acceleration of women in the rock-music industry faster than any man could ever hope to. Reducing the artistic endeavors of a handful of women to one word compromises not only their individuality but also their growth. Oddly, throughout the whole article, the musicians cringe at the idea of being called feminists—France herself admits it is a meaningless term—and yet, somehow, feminism still becomes the entire focus of the article.

I really enjoy a lot of the music coming out today from both women and men. Am I still allowed to admit that? Better

---

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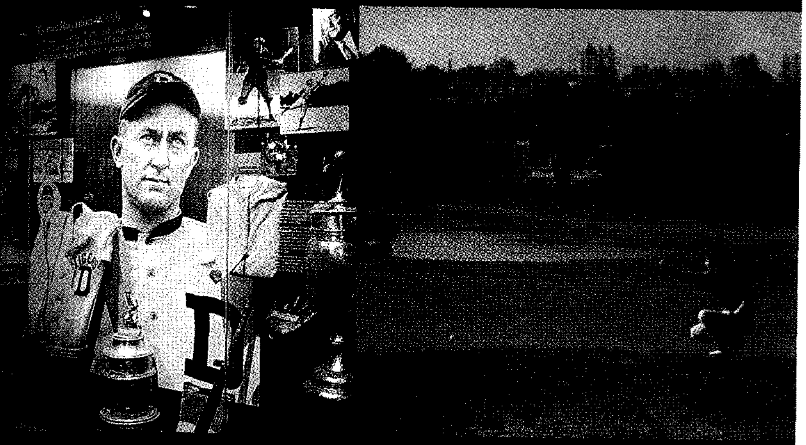

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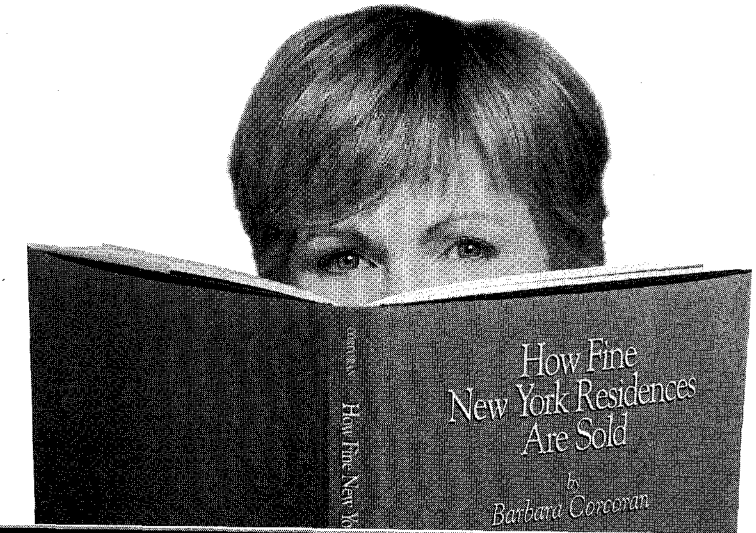

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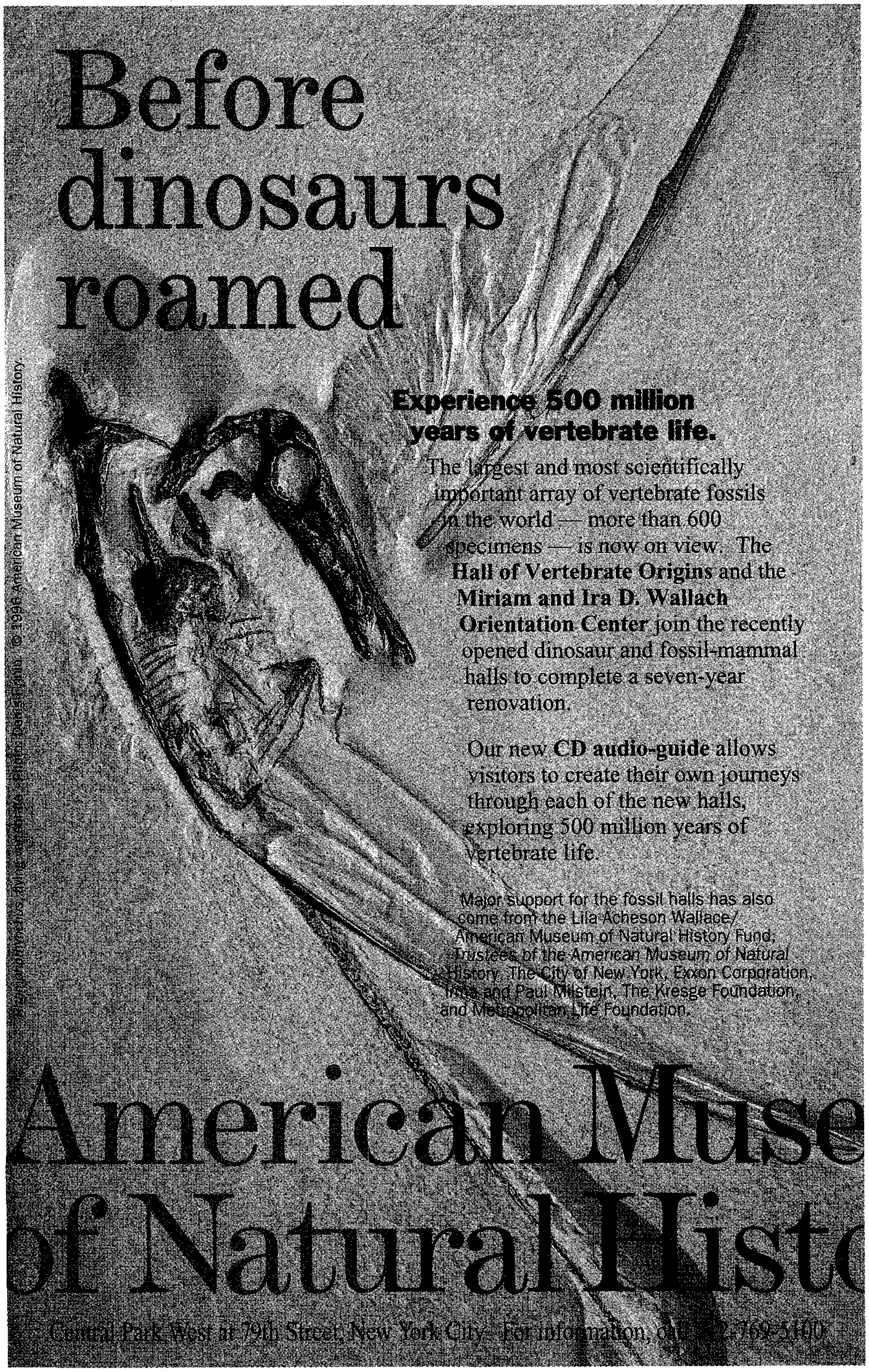
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LETTERS

yet, can I dare say that I find Robert Plant a helluva lot more interesting, both musically and personally, than Courtney Love could ever be, and not be a traitor to my gender? The fact that Tori Amos sings about masturbation or that Love places her foot up on a monitor does not make them great musicians. Their music should determine that. France reduces her subjects to sexually obsessed, angry women. Art has been toying with sexual taboos for centuries; it's not a new concept from these nineties women.

Kimberly Haynes
MANHATTAN

I ENJOYED KIM FRANCE'S COVER STORY BUT feel a couple of notable, longtime pioneers in the New York music scene should have been acknowledged. The article suggests that Germaine Greer and Gloria Steinem were influences on the likes of Courtney Love and Alanis Morissette, so where does that leave Kim Gordon (of Sonic Youth, well into its second decade of feedback-laced male-stereotype bashing and guitar-squealing female-stereotype smashing) and, going back to the mid-seventies, Patti Smith? In your article, Love is cited as having "the kind of ambition most people would associate with a male rock star." But more than twenty years ago, Smith told *Rolling Stone:* "I'm a girl doing what guys usually did, the way that I look, the goals and kinds of things I want to achieve through rock. It's more heroic stuff, and heroic stuff has been traditionally male." Perhaps this new brand of feminism isn't so new after all!

Bob Demmel
SCOTCH PLAINS, N.J.

TO WRITE AN ARTICLE ON FEMINISM IN rock without including Ani DiFranco among your list is a glaring error. DiFranco is the true definition of a rock feminist—she has her own label, writes all of her own music and lyrics, and has a message more real and closer to home than the radio-friendly ditties of Joan Osborne or Veruca Salt. I'm glad that the cover story of a commercial mainstream magazine like yours can have a "Women rock" theme, but the wrong people are being spotlighted for their efforts. If you want to educate people on strong women, at least use decent representatives.

Elizabeth Spiridakis
MANHATTAN

OH, SPARE ME, PLEASE. JUST WHOM DO these women think they're kidding? Even a relatively light alloy like Def Leppard, in its sleep, could blow Courtney Love and her ilk off the planet. Now, if any of these gals wants to pick up a gui-

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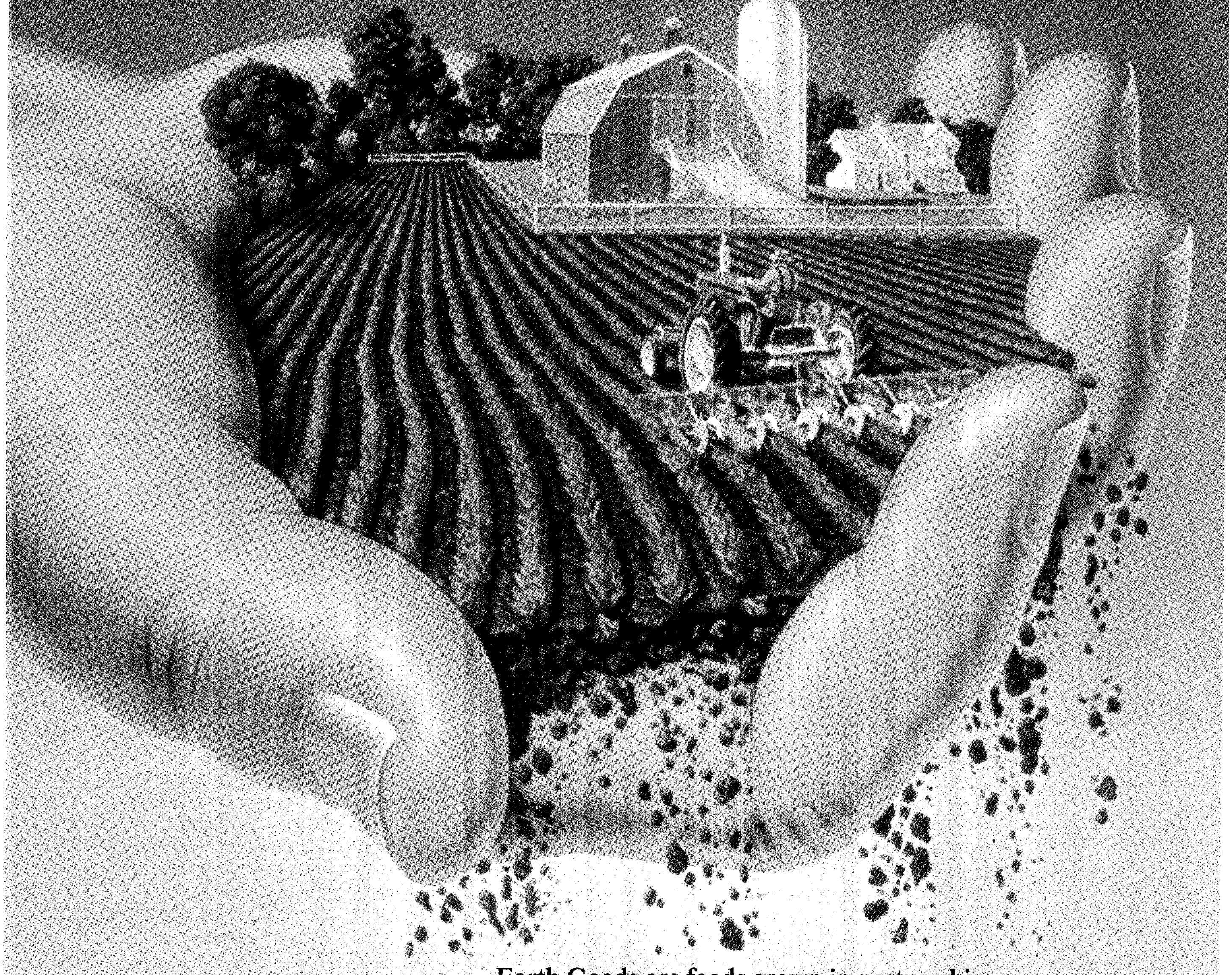

Earth Goods are foods grown in partnership with nature, in support of local farms and small businesses. Enjoy their health conscious goodness, their respect for our challenged environment. You'll find Earth Goods (fresh, frozen or packaged) in every department at every D'AG.

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LETTERS

tar and strum along à la Joan Baez or Tracy Chapman, it's okay by me. But the moment that instrument plugs in, well, hell, there oughta be a law.

Anne Siebenhoven
MANHATTAN

HOW DISTRESSING FOR ANYONE HOLDING tickets this summer for Boston, Styx, or Foreigner to learn from Kim France that "Nirvana fired the final shot at that lumbering beast known as classic rock."

Christopher Davis
FOREST HILLS, N.Y.

Recount?

REGARDING YOUR MAY 20 COVER STORY, "The Best Doctors in New York," I am writing to protest the reprehensible manner in which you made your selection of best Primary Care Doctor, Internal Medicine, from St. Barnabas Hospital. In the past week, I had the opportunity to see the letter from the director of medicine at St. Barnabas regarding his top selection for the honor. The letter unambiguously cites my name at the top of the list, with Dr. Anna Asuncion and Dr. Ahmed Shoreibah in the second and third places.

Both Dr. Asuncion and Dr. Shoreibah are qualified and respected colleagues and as such deserve recognition. Yet in the face of your callous disregard for the hospital's selection, I can only wonder about your motives. Here I believe that you made your decision based on ethnicity and sources of academic credentials. As a routine check (one that I believe you made in preparation for the article) of the *AMA Directory* shows, I am of Iranian origin and hold medical degrees from Iranian universities. I cannot help but be appalled by the bigoted editorial standards demonstrated by your magazine in my case.

The emotional pain you inflicted on me was relieved only by the many kind and encouraging words I received from colleagues and co-workers at St. Barnabas over the past week. It is their faith and confidence that enable me to continue to serve my patients with an even greater degree of energy and dedication than demonstrated so far.

Shaparak Mojtabai, M.D.
NORTH CALDWELL, N.J.

Editor's note: Castle Connolly Medical, Ltd., culled 100 primary-care physicians from a group of 7,000 names submitted by area medical personnel. Each doctor's professional background was reviewed; race, religion, and ethnicity were not considered. Because of space constraints, not all of the doctors selected by Castle Connolly could be included in the article.

WHEN CARS HAD FINS.

IT WAS THE SUMMER OF '59.

THE QUIZ SHOW SCANDAL SIMMERED AND THE DOW-JONES BOILED OVER 650.

WAGNER WAS MAYOR. MERMAN WAS GYPSY. JFK WAS IDLEWILD.

THERE WERE 20 THOUSAND PLACES TO EAT IN THE CITY, AND A NEW ONE OPENED ON 52ND STREET. IT WAS SOON TO BECOME THE QUINTESSENTIAL NEW YORK RESTAURANT.

WELCOME TO OUR 149TH SEASON.

IT'S SUMMER AT THE FOUR SEASONS.

THE FAMOUS FOUR SEASONS FANCY CAKE HAS BEEN OFFERED ON THE DESSERT CART SINCE THE DAY THE RESTAURANT OPENED. IT'S A LAYER OF ORANGE CHIFFON CAKE TOPPED WITH BAVARIAN CREAM AND WRAPPED IN CHOCOLATE.

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LETTERS

In Gael's Defense

IN RESPONSE TO HARRY CIPRIANI'S FOUL-mouthed rantings directed at Gael Greene ["Letters to the Editor," June 3], I can only say that Cipriani's undignified display of bruised ego in his petty attempt to tear apart Gael Greene's career, credibility, and professionalism as one of New York's premier food critics was contemptible. Mr. Cipriani's literary skills are a direct parallel to his restaurant contributions: They are uniquely arrogant, vulgar, and in very bad taste.

Cipriani's admission that he has never found the writings of critics among his "favorite reading matter" only demonstrates the fact that he does not get his share of favorable reviews. I, too, have had the displeasure of sampling Cipriani's rip-off experience both uptown and downtown. Cipriani is one of the only restaurateurs whose definition of success is measured by how thoroughly he abuses his customers. Diners are claustrophobically crowded together, charged exorbitant prices for minuscule portions, and subjected to service that is consistently rude. This approach to the restaurant business is contrary to everything sacred to hospitality, and fortunately is not above the eye, or the discerning pen, of the critic.

Tony Goldman
MANHATTAN

Photo Op

MY DECISION NOT TO PERMIT THE CHILDREN of Batoto Yetu to take a photograph with First Lady Hillary Rodham Clinton after they were unable to present a full performance at Madison Square Garden on May 29 was profoundly misrepresented by your blurb in the "Intelligencer" on June 10 ("Dancing As Fast As They Can"). As I told both your reporter and Mrs. Clinton herself, my decision was made in accordance with the principles of the Batoto Yetu program, in which we aim to teach the children that the result of their work—a performance or anything else to which they apply themselves—is their reward, in and of itself. The children did not "walk out" on the photo opportunity, nor were they "snubbing" the First Lady. Rather, the decision was my own, made because I did not want the children to feel that they were being offered a consolation prize for their hard work. Batoto Yetu was honored to be invited to the Democratic National Committee event honoring Mrs. Clinton and Mrs. Gore, and we were pleased to be there to show our support.

Júlio T. Leitão
MANHATTAN

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Our Best Cosmetics And Fragrance Picks & A 6-Piece Gift

Join us June 20th through June 30th and take home our 'Getaway Gift', 6-pieces: a clear plastic travel bag with everything you need to take along your favorite beauty essentials. Yours with any 75.00 or more cosmetics or fragrance purchase from these pages. Hurry in, quantities are limited.

A Summer Sweepstakes*

Register at any participating cosmetics counter throughout our store for your chance to win one of these great prizes:

Grand Prize:

A romantic getaway, 6 days/5 nights, including airfare for 2 people, to The Islands of The Bahamas.

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A one-year membership to the David Barton Gym, New York's most exclusive health club.

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LE VERNIS NAIL COLOUR CHANEL

The Vamp sensation continues to wile with its haunting beauty. Only from CHANEL, the daring, dramatic, all-the-rage colours, straight from the runways of Paris, are still making the news in Vamp, Very Vamp and Metallic Vamp.

Visit our CHANEL counter where a whole collection waits to entice you. Lustrous lip colour speaks French fashion fluently; chip-resistant brilliance brings up-to-the-minute elegance to fingertips. Lips are outlined with Vamp Precision Lip Definer. Lashes shimmer with Vamp Instant Lash Mascara.

And now CHANEL introduces CHANEL fragrance in a Voile Parfumé. Surround yourself in its mist. This unique new fragrance form drifts on lightly to scent, silken and refresh all over. It's a contemporary, lightweight new way to wear: CHANEL N°5, the now and forever fragrance; COCO, the provocative scent inspired by legendary designer Coco Chanel; and CRISTALLE, the brilliant burst of fragrant energy.

We invite you to experience Voile Parfumé in your favorite CHANEL scent and revamp your look with the Vamp collection. Call to make an appointment for your Colour Confidence summer makeover. With your visit you'll be treated to a sample of CHANEL foundation chosen just for you.

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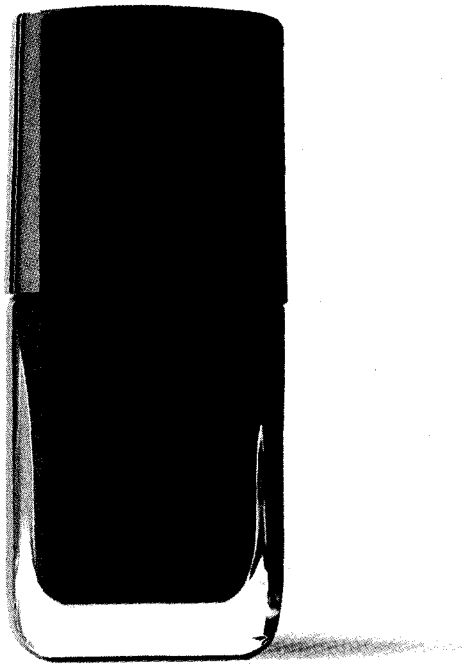
vamp!



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NEW, DARING, DRAMATIC LIP AND NAIL COLOURS FROM THE RUNWAYS OF PARIS.
VAMP, VERY VAMP AND METALLIC VAMP . . . ONLY FROM CHANEL.

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and fragrance
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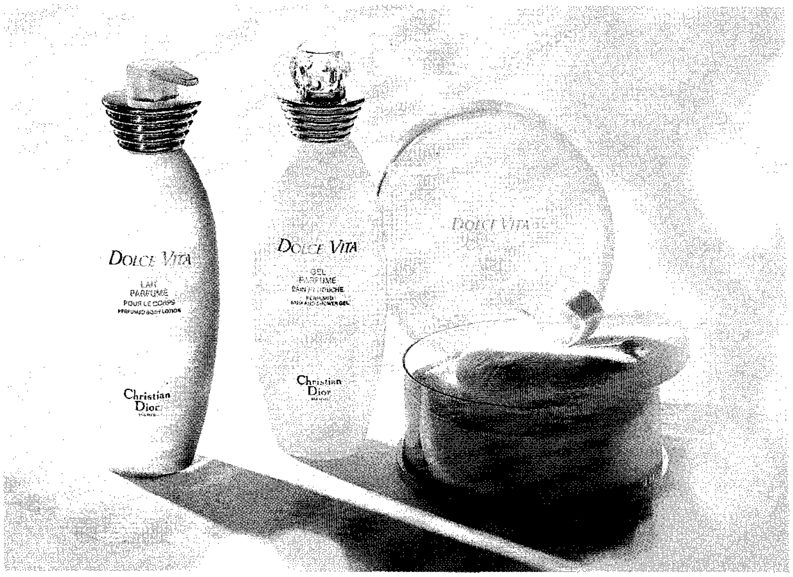
Christian Dior

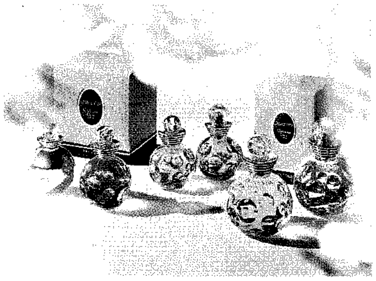
Only at Bloomingdale's. Rediscover your sense of enchantment this summer by discovering Dolce Vita, the new fragrance by Christian Dior. Christian Dior has gathered up all the good things in life and captured them with this new fragrance... offering you a cocktail of exuberance and optimism.

DOLCE VITA
Christian Dior
PARIS



Close your eyes and imagine a fragrance that blends the freshness of flowers and fruits with spicy-woody undertones. Then close them again and imagine a fragrance of scintillating, sensual femininity.

Now open your eyes and experience Dolce Vita, in a fragrance and a light, velvety Perfumed Body Lotion, a Perfumed Bath and Shower Gel and Perfumed Dusting Powder, whisper-light to wrap the body in the fresh, soft harmony of Dolce Vita.



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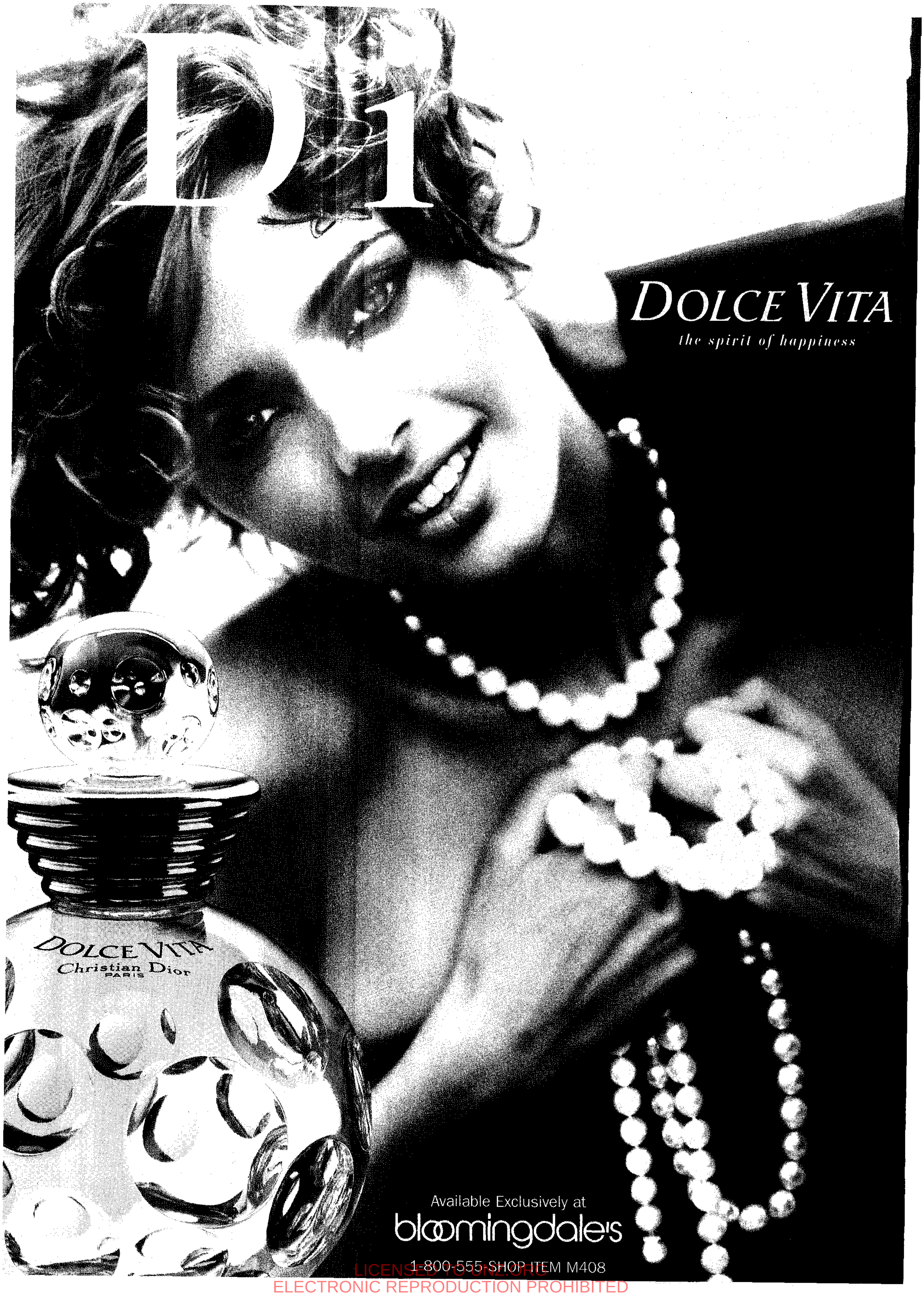
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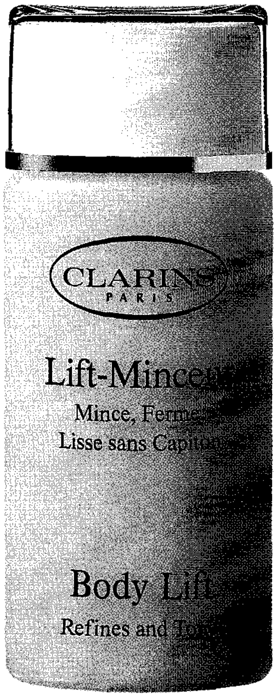
Clarins

Clarins, the premier skin care authority, makes bathing suit season easier to face with two favorites—Self Tanning Gel and Body Lift.

Bid farewell to lily-white legs. Get a head start on sun-kissed golden color with Clarins Self Tanning Gel. Within 2-3 hours of application, it safely and effectively promotes a natural looking tan—without ever stepping foot into the sun.


CLARINS
PARIS
Lift-Mince
Mince, Ferme
Lisse sans Capito
Body Lift
Refines and To

And, because fashion has become more body-revealing, Clarins created Body Lift. This high performance body care essential is rich in natural plant extracts to effectively minimize the appearance of cellulite. From the first application, skin texture and tone is noticeably enhanced.

Try Something New: The lazy, hazy days of summer are perfec for experimenting with all that' new at Clarins Skin Care Cente What better way to experience the skin-beautifying benefits of botanically-based products than by spending time with the pampering touch of Clarins experts. A complimentary facial treatment and consultation await you. Appointments are limited. Reserve in advance by calling the Clarins Skin Care Center at the Bloomingdale's nearest you. No purchase necessary.

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Gel
Auto-Bronzant
sans soleil
Self Tanning
Gel
with plant extracts

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Select from CLARINS complete
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Enriched with nourishing botanical
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FACIAL CLEANSER
5 FL OZ./150 ML
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FORMULA FOR FACIAL MOISTURE
SPF 20 MOISTURIZER
1.5 FL OZ./45 ML

Donna Karan

Try & Believe—Formula, the sophisticated technology and simple system of skincare that gives you beautiful skin from Donna Karan New York.

Do you really need a 15-step skincare program? Donna Karan's whole philosophy is based on pared down simplicity from fashion to beauty. She designs everything with the modern woman in mind. Bothered by too many choices, Donna Karan set out to create a simple, easy to use skincare routine that was suited for a busy lifestyle. Not only are the products simple, but each product offers breakthrough formulas and advanced technology. Each product can be used for all skin types, even the most sensitive. Visit the Donna Karan Formula counter and Try & Believe.

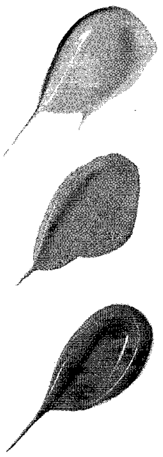
Formula for Clean Skin.
It is simply the fastest, easiest, most gentle and effective cleanser. Cleanses and tones while removing eye, lip and facial makeup.

Formula for Renewed Skin.
The three minute facial. A fast-acting Exfoliating Mask. It's a present you give to yourself.

Formula for Facial Moisture SPF 10 and SPF 20.
Self-adjusting moisture that protects skin from the environment and sun all day.

Sheer Color Moisturizers SPF 20.
The no makeup makeup.
It's self-adjusting moisture and protection with a little boost.
Your skin, only better.

At Bloomingdale's 59th Street only, enjoy two special offers from Donna Karan. With any Formula product purchase of 75.00 or more, receive a complimentary pair of Donna Karan Nudes Essential Toner Hosiery. Also, with your purchase of six or more pairs of The Nudes Hosiery, receive* a complimentary 1.5 oz. Sheer Color Moisturizer.*
**One per customer, while supplies last.*



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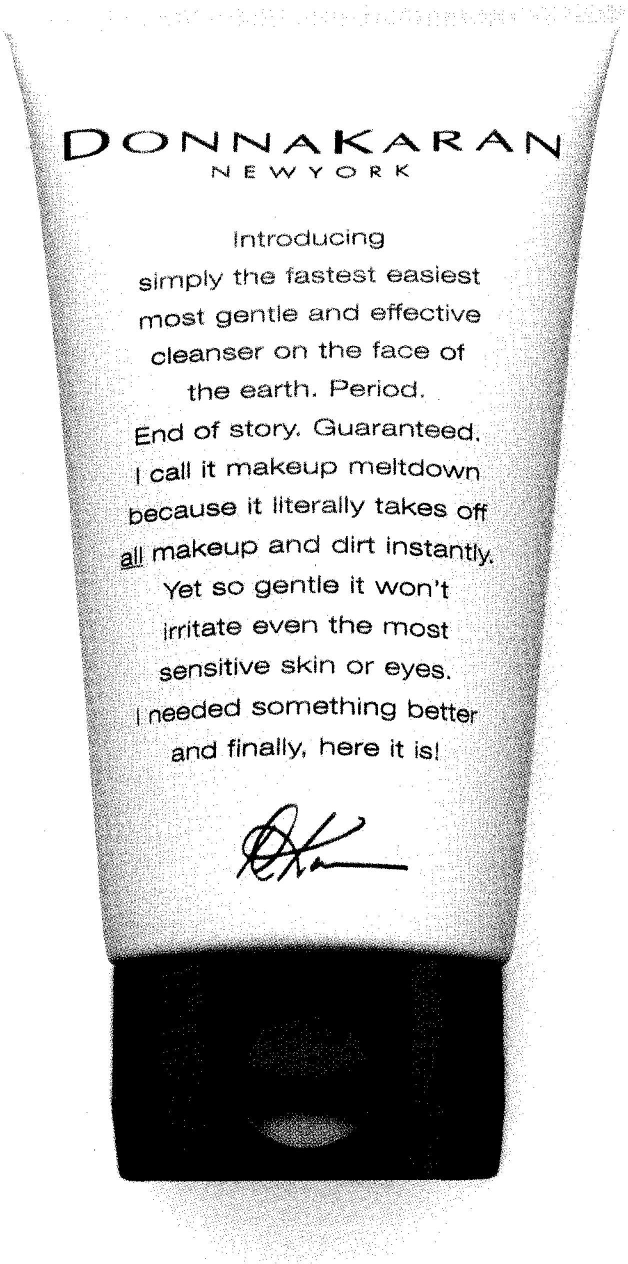

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simply the fastest easiest
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End of story. Guaranteed.
I call it makeup meltdown
because it literally takes off
all makeup and dirt instantly.
Yet so gentle it won't
irritate even the most
sensitive skin or eyes.
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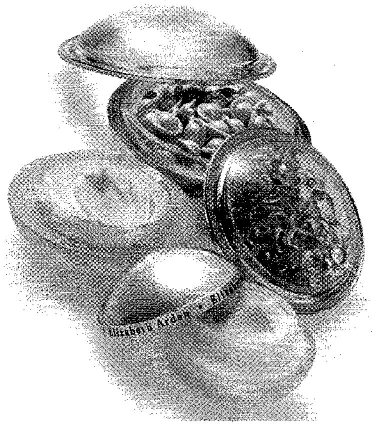
Visit the Elizabeth Arden counter to experience the science of Ceramide skincare and enjoy the beauty of younger-looking skin.

The state-of-the-future skincare that started it all is Ceramide Time Complex Capsules. Each single application, a preservative-free capsule, helps combat the visible signs of aging. Almost instantly, skin is retexturized and looks younger.

Now Ceramide skincare also includes Ceramide Night Intensive Repair Cream. It's the treatment breakthrough that utilizes Elizabeth Arden's exclusive Ceramide Hydroxy Acid, which partners with skin's own ceramides to help boost crucial levels of skin-smoothing hydroxy acids, so you see results beginning overnight: visibly diminished lines and wrinkles, intensified hydration and softness.

Elizabeth Arden



Plus Ceramide Eyes Time Complex Capsules target the special needs of the delicate eye area: dryness, puffiness and fine lines. Try it and see the difference for yourself. Discover the Ceramide skincare collection today at our Elizabeth Arden counter.

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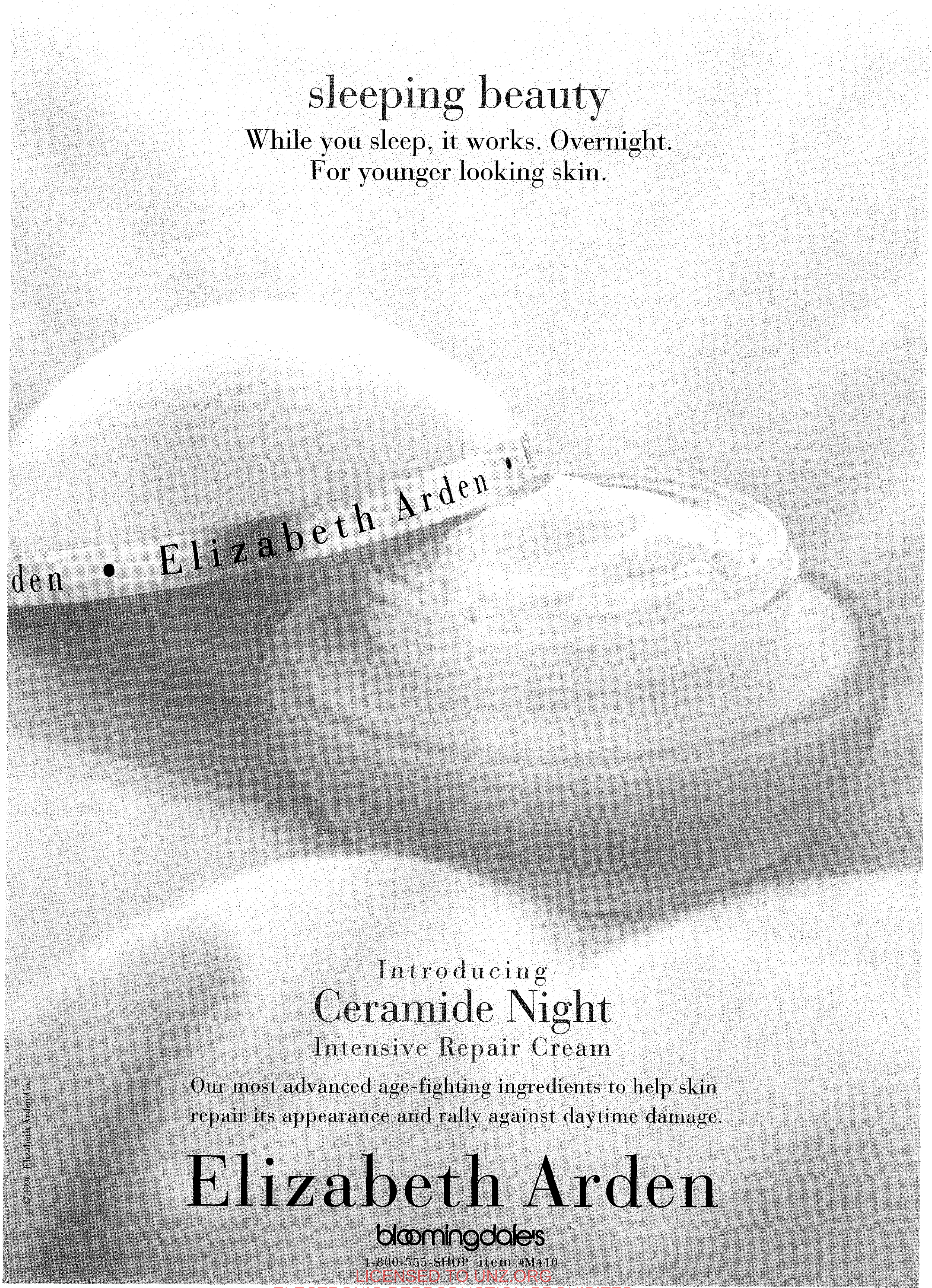

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While you sleep, it works. Overnight.
For younger looking skin.

Introducing
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Our most advanced age-fighting ingredients to help skin repair its appearance and rally against daytime damage.

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Vérité
For Truly Sensitive Skin
SoftFoam Cleanser
ESTĒE LAUDER
Vérité
For Truly Sensitive Skin
Soothing Spray Toner
ESTĒE LAUDER
Vérité
For Truly Sensitive Skin
Sheer SunScreen SPF 15

Estée Lauder

Ask yourself: Does your skin often look red or blotchy? Is your skin often irritated or uncomfortable? Would you describe your skin as unpredictable or temperamental? Does your skin often react uncomfortably to skincare products?

ESTĒE LAUDER
Vérité
ESTĒE LAUDER
Vérité
For Truly Sensitive Skin
LightLotion Cleanser
ESTĒE LAUDER
Vérité
For Truly Sensitive Skin
Calming Fluid

If you answered yes to any of these questions, you may have sensitive skin. We invite you to visit the Estée Lauder counter for a complimentary consultation. While you're there ask about Vérité, an entirely new kind of skincare Estée Lauder developed specifically for sensitive skin. It's the first line to combine ultra-gentle formulas plus advanced skincare benefits. It calms, soothes, and restores sensitive skin. It's free of alcohol, fragrance, dyes, colorants, emulsifiers and all known allergens. It reduces the appearance of lines and wrinkles, improves elasticity and firmness.

When you visit you'll receive three complimentary samples of Vérité, so you can try it and see for yourself how much better your skin looks and feels. Finally, your skin can become less sensitive and begin to lead a normal life.

Pick your
cosmetics or
fragrance
favorites from
Estée Lauder,
and with your
75.00 or more
purchase, our
6-piece gift
is yours.

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ESTĒE LAUDER
Vérite
For Truly Sensitive Skin
LightLotion Cleanser
ESTĒE LAUDER
Vérite
For Truly Sensitive Skin
Calming Fluid
ESTĒE LAUDER
Vérite

The new truth for sensitive skin.

Estée Lauder creates Vérité

Now, sensitive skin can become less sensitive—with Vérité. The secret to Vérité's effectiveness is Calming Fluid, a unique restorative fluid that acts as a peacekeeper. It helps prevent the irritation that ages sensitive skin and it rebuilds skin's protective lipid barrier, so it doesn't behave like sensitive skin at all. With Vérité, your sensitive skin can live a normal life.

Come to the Estée Lauder Counter now for a free skincare consultation and trial-size *Vérité samples.*

ESTĒE LAUDER

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Two summer scents to remind you of the Mediterranean

We invite you to discover
each at Bloomingdale's.

Byblos

Byblos, fragrance inspired by the tranquility and beauty of the Aegean Sea. It's a scent that washes over you...tangy fruits, fragrant florals, fresh green and light, lingering woods. Byblos the fragrance, like the internationally acclaimed fashion house for men and women, is fresh, contemporary and personal. Now with your 37.50 purchase of Byblos, you'll receive as your gift the Byblos signature beach towel.

One per customer, while supplies last.

Mariella Burani

Mariella Burani is a fragrance that bears the name of the celebrated Italian fashion designer. As strong and daring as the woman herself, the fragrance exudes passionate and delicate femininity, and interprets all the romance and poetry of the 1930s and 1940s. It's a fragrance to remind us of an emotion, a moment, the great intensity of life. It's an ethereal invitation to become part of this magical world.

With your
75.00 or more
fragrance
purchase from
Mariella Burani
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is yours.

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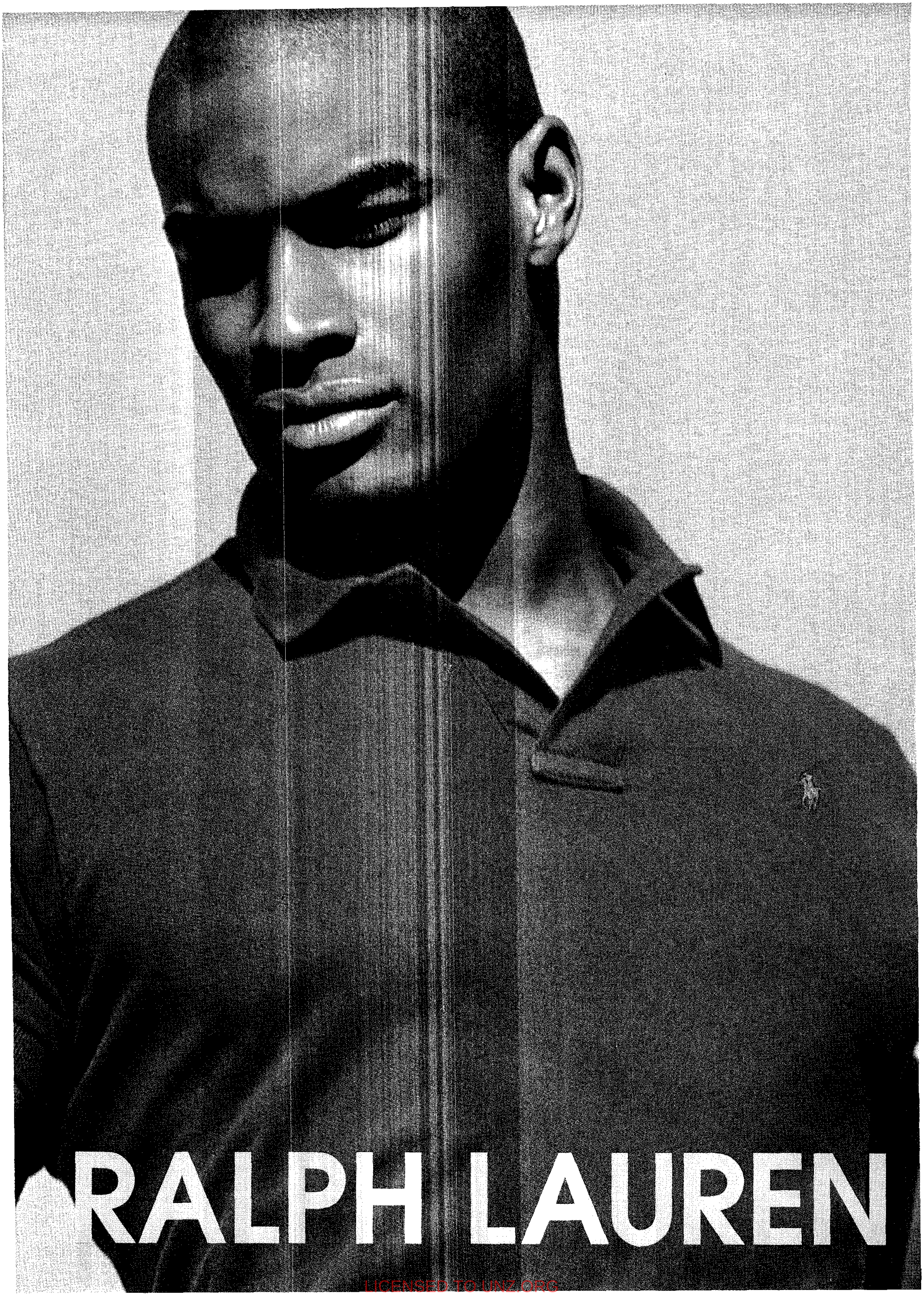
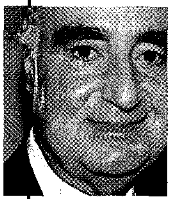

RALPH LAUREN

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

SAFRA BANKS ON HIS OWN SYNAGOGUE



Edmond Safra: What temple?

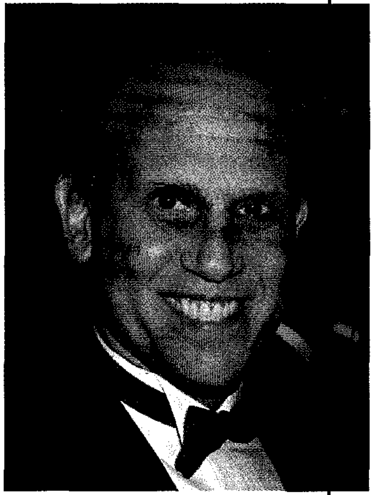
Is **Edmond Safra**'s self-styled synagogue a real house of worship or just a tax shelter? That question has come up in the course of a bitter legal battle between Safra's Beit Yaakov congregation and the well-known architect **Eli Attia.** In the mid-eighties, Safra, the honorary chairman of Republic National Bank, commissioned Attia to turn two brownstones on East 63rd Street into a synagogue, Congregation Beit Yaakov, whose officers all happen to be officers of Republic as well. Eventually, however, after a dispute over Attia's fee, the relationship between Safra and Attia devolved into two acrimonious lawsuits. In court papers, Attia charges that Beit Yaakov is nothing more than a phantom synagogue: "Congregation Beit Yaakov never had and now has no members or parishioners, no rabbi, no cantor and does not regularly conduct any religious services or religious classes, although it purports to be a religious corporation." If that is true, the question is whether the enterprise might be some sort of tax-avoidance scheme: As a nonprofit religious organization, Beit Yaakov is exempt from property taxes, and in fact, no taxes have been paid on the property for more than a decade. A spokesman insists that Beit Yaakov—"a congregation in wait for a synagogue"—gets "the same tax treatment" as any other religious institution. The spokesman claims that construction is due to begin soon, but that's apparently news to the Landmarks Preservation Commission, which says the congregation's demolition permit was deactivated this April.

MR. MILKEN BUILDS HIS DREAM HOUSE

Michael Milken's supporters have always made much of the fact that the self-created billionaire lives very modestly. Well, no more. Milken is now building his dream home in Incline Village, a tony section of Lake Tahoe in Nevada—a state whose chief attraction is that it has no income tax. Sources say that some workers are pulling twelve-hour shifts to get the house ready in time for his 50th birthday, on July 4. Generally estimated to cost around $30 million, the complex—which includes a main house with a separate staff wing, a greenhouse, tennis courts, a gazebo, and a garage—is on 6.4 acres right on the lake that Milken bought from the gambling mogul **Steve Wynn,** his friend and neighbor. Workers on the project have to park off-site and take a bus to the job, and sources say they're forbidden to take pictures or discuss their work. But some details are sneaking out: The main house, made of redwood with stone accents and a slate roof, is around 35,000 square feet and includes a library, gym, and billiard room. The overall effect is said to be very *Godfather, Part II.* When you see the house, one source cracked, "you wonder if Fredo is ever going to come back from the boat." After eight-foot-high posts went up around the complex recently, neighbors howled in protest. A contrite Milken scaled back his plans and is making do with a *six*-foot wall instead.

A *STYLE* THEY'VE SEEN BEFORE

Forget trying to divine where style, that elusive quality, comes from—over at the style-obsessed Newhouse empire, no one can even agree on where the book *The Power of Style* came from. **Rochelle Udell,** now editor of *Self,* evidently initiated the book when she was still Alex Lieberman's heir apparent at Condé Nast, suggesting that writer **Annette Tapert** use the company's archives to do a treatise on style. But just as Crown was publishing it in late 1994, former *Harper's Bazaar* and *Vogue* editor **Rachel "Ray" Crespin**—who, as it turns out, was engaged for a short time in the early sixties to **S. I. Newhouse,** owner of both Condé Nast and Crown—fired off angry letters to the company, claiming the book was suspiciously similar to a work she had submitted to Crown years ago. "I did see a copy of Ray Crespin's work, and I know it went to Crown," admits Udell. But Udell insists she never gave a copy of the research or proposal to Tapert. **Geraldine Stutz,** who remembers seeing Crespin's work back when she was a publisher, says it wasn't a manuscript but rather "a bunch of material." In the end, the company elegantly resolved the matter by paying Crespin $26,000, though not admitting any wrongdoing. Sighs Newhouse lawyer **Jerry Birenz,** "We agreed that we'll never agree."



Michael Milken: Wynn, lose, or draw

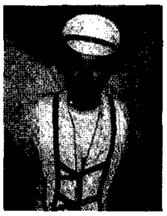
Claudia Schiffer: Too sexy for her skirt

CLAUDIA SCHIFFER IS WARE-ING THIN

Victoria's Secret's **Claudia Schiffer** commercial for its new cotton "Underware" is getting the "Justify My Love" treatment from the major networks. The 30-second spot, featuring the strapping Teuton posing in cotton basics and voicing the mesmerizing slogan "Every day, every sexy way," was refused by censors and returned for revisions. For ABC, this means

Photographs: clockwise from top right, Albert Ortega/Ron Galella; Pat/Arnal/Stills/Retna; Gerardo Somoza/Outline.

MISSING



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ALL TIPS CONFIDENTIAL

Angel Melendez: A cry for help

FOR NYPD, ANGEL'S IN THE OUTFIELD

Although they happily peered over bathroom stalls at the Limelight in their effort to gather incriminating evidence against nightclub kingpin **Peter Gatien,** NYPD detectives are refusing to investigate a possible murder case that is staring them in the face. A frantic search is under way for 21-year-old **Angel Melendez,** a nightclub fixture and small-time drug dealer who disappeared last March a few days after he fought with Gatien protégé **Michael Alig.** Rumor has it that Angel was beaten with a hammer, injected with heroin, and thrown into the Hudson. But while his family has repeatedly petitioned police to investigate his possible murder, detectives refuse to file a missing-persons report, saying they need a body or an eyewitness before they'll even look into his disappearance. "If someone leaves his residence and doesn't inform his family, that doesn't make him missing," says one police source. Increasingly desperate, Angel's brother has begun searching downtown nightclubs seeking information on his brother's whereabouts. His family has offered a $4,000 reward to anyone who can provide them with leads. Meanwhile, Alig, who recently moved to Colorado, has resurfaced in New York. Last week, he tried to call on Gatien at the Tunnel but was firmly turned away at the door.

Ruth Messinger: Eating to win

deleting all close-ups of the supermodel and limiting the "every day" ad to every night after 10 P.M. CBS expressed similar concerns, and NBC, though willing to run the commercial intact, will do so only after 9 P.M. Says Schiffer, "Obviously, Victoria's Secret has a very sexy image." But a Victoria's Secret spokeswoman insists: "We would never do anything that might be perceived as distasteful to our customers or compromise our models in any way."

CAROLINE COOKS; MESSINGER BAKES

Mort Zuckerman's *Daily News* doesn't yet match Time Warner when it comes to bestowing extravagant severance packages on its axed executives. But for mere ink-stained wretches, the golden parachutes aren't too bad. **Don Forst,** who served as the *News*'s metropolitan editor for just three months before he was ousted in May, is being paid almost a quarter of a million dollars to terminate his contract, according to tabloid insiders. Add this to the six-figure consolation prizes handed to ousted editors **Lou Colasuonno, Jimmy Lynch,** and **Richard Gooding,** and the paper's total severance bill tops $1 million. At a time when the *News* is holding the line on salaries, Zuckerman's largesse isn't going over too well at the paper. "Why doesn't someone fire *me!*" groaned one *News*man who actually has to show up at his desk.

THE FOOD TASTES FUNNY: Having served up the careers of such comedic delights as **Jerry Seinfeld, Rosie O'Donnell,** and **Jay Leno, Caroline Hirsch,** of Caroline's Comedy Club fame, is trying her hand at, you guessed it, a *theme* restaurant. Her new 8,000-square-foot joint, Comedy Nation, is slated to open in Times Square early next year. Hirsch promises the restaurant will be a tasteful "interactive experience" with separate areas devoted to sitcoms, stand-up, political humor, and dessert.

STIR-FRIED RUTH: The newest addition to paleoliberal **Ruth Messinger**'s quixotic mayoral campaign: **Mandy Grunwald,** who handled the media for Messinger's last run for borough president in 1989. Grunwald, of course, worked for **Bill Clinton**'s first presidential campaign; **Hank Sheinkopf,** who's handling the media for Messinger's all-but-announced rival, **Freddy Ferrer,** is working for Clinton this go-round, along with the ideologically ambidextrous **Dick Morris** (who is a bitter rival of the Clinton '92 forces). In the meantime, Messinger has been hosting a series of Sunday-night dinner parties, which she cooks herself (her specialty: anything chocolate). One recent dinner even boasted Conservative big shot and Port Authority head **George Marlin.** Though he declined to discuss the guest list, Messinger spokesman **Lee Jones** admits the borough president seeks out a wide variety of perspectives. "It's the policy equivalent of stir-fried vegetables," he says. "*Intellectual* stir-fried vegetables."

Additional reporting by Matt Pincus and Mark Jacobs.

ART IMITATING ART WORLD

The novel won't be out until September, but connoisseurs of the SoHo art world are already vying to authenticate the unattributed identities in **Kim Benabib**'s debut, *Obscene Bodies.* The tale of a buttoned-up 28-year-old Met curator, Stuart Finley (who literally gets in bed with the gallery scene), the novel mercilessly skewers its cast of pretentious art-world characters. According to one SoHo insider, the unpleasant Miles Levy is a cross between **Ross Bleckner** and **David Salle.** "Levy has the social calendar of Bleckner," says the source, "but the duplex loft and self-satisfaction are Salle's." Speculation that Bleckner secretly retains a publicist is embodied in the character of Susan Edelman, a grumpy **Peggy Siegal**–esque mouthpiece whose "temper and army of young and pretty female assistants were legend." Idle talk of glam artists with live-in male assistants may be fueled by the book's Todd Bryce, a good-looking boy toy to the Velvet Mafia who much resembles former Bleckner assistant turned **Jann Wenner** companion **Matt Nye.** (Bryce winds up dead at the bottom of an elevator shaft.) Finally, oily David Lieberthal, a well-connected gallery owner who sweet-talks his way into Hollywood, melds blue-chip dealer **Larry Gagosian** with his sometime nemesis **Arne Glimcher.** Though advance copies of *Bodies* are fast becoming something of a status symbol among art-world literati, Benabib, the SoHo-born son of an art dealer, coyly downplays any similarities: "This is fiction. I would *never* try to compete with the absurdity of real life."

Photograph by Vivan Moos/Saba.

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THE FRONT PAGE

The Black Guy

The police sent New York City on a black-man hunt.

We knew he was a black guy. He was stocky, or he was thin, a bit puny or above average height, had a crew cut or dreadlocks. He was between the ages of 18 and 25, or 25 and 30. He was light or was dark. He had no distinguishing characteristics, except, of course, he's a black guy.

"We want to make sure the public has as much information as possible," Police Commissioner Howard Safir was saying at midweek, as police were releasing a second sketch of the suspect in the Central Park beating and sexual assault. To the extent that either sketches looked like anybody in particular, they looked like different anybodies, but Safir seemed unwilling to endorse one over the other: "I think [people] should look at both—and for all we know, an additional person was involved."

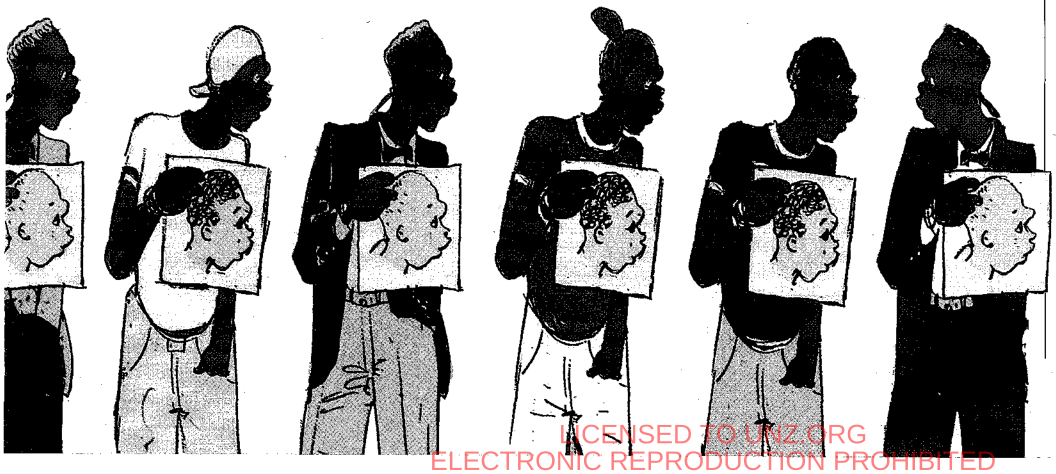
And so the public was officially alerted to be on the lookout for a black man (or two), weighing between 140 and 190 pounds, between five feet five inches and five feet ten, in his late teens or maybe 30, who had committed the most heinous crime the city had seen in at least a week.

Also, the reward was $51,000.

More than a thousand tips came into the NYPD Crimestoppers hot line, easily eclipsing the old record of 500 calls set by the World Trade Center bombing, and why not? The description and sketches seemed to rule out Al Sharpton, Quincy Jones, and most of the Knicks, but otherwise could apply to tens if not hundreds of thousands of young black men in this city. And who knows: Perhaps Safir's black-man hunt would have eventually led police to the 22-year-old homeless man they picked up last week. Instead, it was fingerprints. Imagine that. In the meantime, how many young black men were rounded up by the police, how many more were simply stared at on the street or in the subway, quietly branded as that brutal black rapist?

Inevitably, when we try to make a point like this, we get angry letters. Some are from genuine racists, who like to point out that maybe all black men *should* be in jail (that is, the ones who aren't already). Others, though, are from well-meaning people who are frightened by crime and stoked by politicians and tabloids who know a hot button when they push it. These good Americans ask us, *How can you whine about the rights of the less-than-human scum who did this?*

The answer: It's hard. And we do it not because we care much for the one young black man who apparently did this, but because we care about the thousands of good Americans who didn't.



POPULARITY CONTEST An upstate newspaper poll last week showed Lieutenant Governor Betsy McCaughey Ross trouncing Al D'Amato in a race for his Senate seat, even though 38 percent of those polled didn't know who Ross was. Curious, *New York* asked 30 people at random if there was anybody who wouldn't get their vote if he or she ran against D'Amato. Five said they would vote for D'Amato only if his opponent was Bob Dole. Other opponents whom D'Amato might be able to beat: David Dinkins (two nominations), Rudy Giuliani, Newt Gingrich, Pat Buchanan, Richard Nixon, Buddy Cianci (the mayor of Providence and a convicted felon), Attila the Hun, and Satan. Fourteen people said they would vote for D'Amato's opponent no matter who it was; two people said they would vote for D'Amato no matter what.

NOW AND FOR A LITTLE WHILE LONGER The naming of Ben Brantley as new chief drama critic of the New York *Times* last week prompted instant wholesale speculation in the city's theater community. "The stuff that goes over well with Brantley is what's coming out of the American regional theaters and *not* from the original cast albums of English musicals. That means the Webber-ization [Andrew Lloyd Webber], the Cameronization [Cameron Mackintosh] of Broadway is going to decline," one top Broadway producer told *New York*.

City

THE BATTLE OF FORT TOTTEN

WHEN CHIEF OSCEOLA TOWNSEND WALKED into a meeting at Queens Borough Hall an hour late recently, Borough President Claire Shulman barely raised an eyebrow. Strange, given that just one month earlier, Townsend had stood outside the building complaining that Shulman wouldn't let him in at all. Chief Townsend, with a dozen other Native Americans, had staged a protest of Shulman's closed-door sessions on the fate of Fort Totten, a military installation in Bayside that will be turned over to public use within the next six years. "None of the citizens have been invited to that panel," Townsend had said. "We would like to know what is going on inside."

Osceola Townsend of Kew Gardens, Queens, chief of the Matinecocks.

But in the political world, a month can be a long time. The chief now refers to Shulman as "the best borough president I've had," while Shulman, for her part, says, "Osceola and I have been buddies for a long time."

Things haven't always been so friendly. Not long after city officials announced last fall that 30 acres of prime waterfront property looking out onto Long Island Sound would be up for grabs, Chief Townsend dropped a bombshell by claiming the area rightfully belonged to his tribe, the Matinecocks. "I have only one reason for my activities on Fort Totten," says Townsend. "There's a burial site there."

It's the sort of statement that makes politicians jump. "We don't want to desecrate anybody's burial ground," says Congressman Gary Ackerman, who heads the advisory committee of the Fort Totten Redevelopment Authority. "Certainly the Indian community has gone through too much of that. But we also want to confront the facts as they are."

Townsend, though, is making that rather difficult. Saying he fears vandalism and amateur archaeologists, the chief refuses to reveal the location of the burial ground. When Claire Shulman asked him in a private meeting last month to indicate on a map where the site might be, Townsend still refused. "I have deeds which I don't reveal to people," the chief explains cryptically, even as he discounts their relevance. "You have to remember that Native Americans were not knowledgeable about deeds. They signed everything with an *X*."

Although Townsend says there are 150 to 200 Matinecock families in the area, the tribe is not recognized by the Bureau of Indian Affairs, which requires proof of a group's continued existence traced back to a historical tribe. Townsend, a retired police officer for the Department of Defense who lives in Kew Gardens, looks to be, not unlike Connecticut's Mashantucket Pequot Indians, who own the Foxwoods casino, more African-American than Native American; he declines to say what fraction Matinecock he is. "I don't get into that blood-quantum thing," says Townsend. "My father was Matinecock; my mother was Mohawk. My family was born right here on Long Island." Complicating matters, another Matinecock, named Mandingo Tshaka, has been spreading word around that Townsend, who has been chief since 1987, actually has no claim to the title. "Let's put it this way: I have documentation," Townsend retorts. "All of a sudden, this guy Mandingo Tshaka says he's Matinecock. What can I tell you? Mandingo Tshaka is all I have to say. It's an African name. I don't see how he's related to me."

"It's all chiefs and no Indians," jokes Congressman Ackerman, his diplomatic sense failing him momentarily.

According to Jim Driscoll, the director of research for the Queens Historical Society, the Matinecocks did indeed live along the North Shore of Long Island, and there probably was a burial ground "in or around that area." Whether it is located somewhere on Fort Totten, though, could be more a matter of local lore. Indeed, all of this may have been unwittingly started by a man named Jack Fein, who, as the Fort Totten historian since 1952, has been telling tourists of the burial ground for years, a story he says was passed on to him confidentially by a base commander who retired long ago. Not that he will say where the elusive site is, either. "I know where legend has it that it might be," says Fein, now 80 years old. "If the public wants to know, then let them find out."

Townsend has found support among other Native Americans, such as a woman named Eve Wind Dancer, a Cherokee-Muskogee from Forest Hills. "If you walk into Fort Totten . . . the air is just thick with how much has gone on there," Wind Dancer says. "The thought of them putting up condominiums and shopping malls is just awful."

Robert Friedrich, a Long Island historian at the Queens Central Library, says that even if the grounds exist, there's probably no record of it. "Quite honestly," he says, "I don't know how anybody could prove it."

"Sure we can prove it," the chief responds angrily. "But what good does it do? In this country, we've been fighting for our rights for God knows how many years."

Townsend has since backed down from his initial claim; now, he says, he only wants to see the burial grounds preserved. Congressman Ackerman says that he will propose a Native American monument on the site. And last month, following the chief's protests, Claire Shulman not only opened up the Fort Totten meetings to the public but also secured seats for Townsend, Wind Dancer, and Townsend's nemesis Tshaka on the twenty-member advisory committee.

"There were some folks who wanted a voice," Shulman says when asked why she nominated Townsend and the others for the advisory-board positions. "The community has always had access to the fort," Shulman continues. Then another thought enters her head. "I played Pocahontas on the parade ground once." Chris Kincade

Publishing

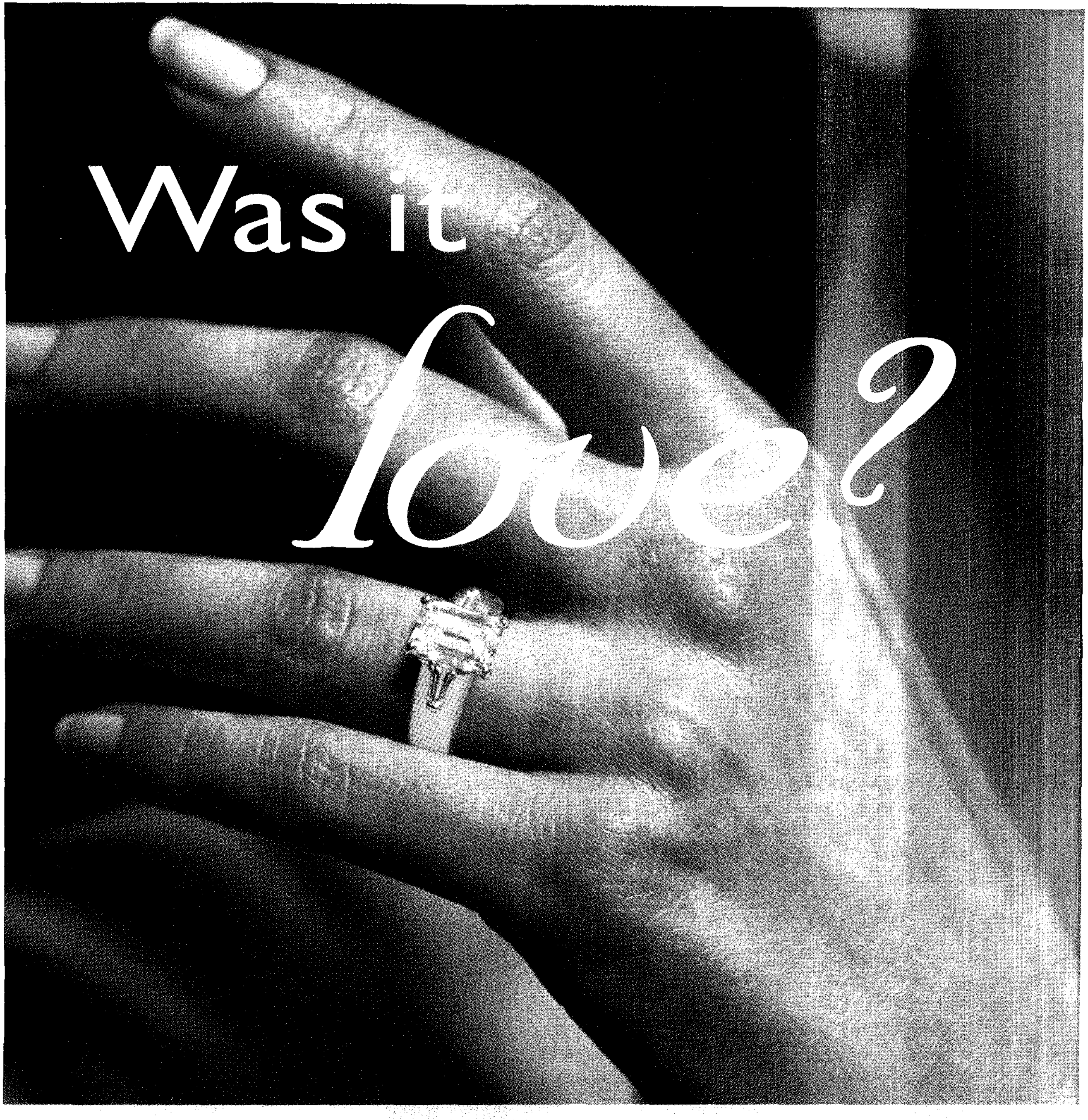
A BUNCH OF QUITTERS

ABOUT NOON TWO SATURDAYS AGO, A small crowd was milling about City Hall Park, carrying signs:

QUIT YOUR DAY JOB
QUIT WEARING A WATCH
KISS ME, I'M A QUITTER
NO MAS

A gray-haired woman had affixed a

Photograph by André Lambertson.



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POLITICS

The Albanian Candidate

New York Republican apparatchiks continued to pile on Betsy McCaughey Ross last week, but so far only state Parks commissioner Bernadette Castro has come right out and *almost* said it: "I think she should evaluate if this is the role she best performs in." However, if the goal is indeed to push the disobedient lieutenant governor toward resignation, the GOP seems to be going about it in a gratuitously brutish, practically desperate way. "The *why*—that's what I've been looking for," said one longtime political operative. "Why are they out to destroy her *now*?"

Here's a (possibly) crazy thought: George Pataki wants to be Bob Dole's vice-presidential running mate.

Sounds kooky, but consider how Pataki looks on paper. He's young, smart, Catholic, ethnic, and suburban. He's a cash magnet and tireless campaigner, a tax-cutting governor who brought back the death penalty, a loyal Republican blessed with a genial second-banana personality. He's a protégé of Al D'Amato.

And consider this: George Pataki is the man who slew Mario Cuomo, the anti-Republican.

Besides his potentially problematic—but historically malleable—stand on abortion, Pataki has only one major obstacle to the nomination: a lieutenant no Republican wants to see become governor. But should McCaughey Ross determine that this is not a role she best performs in—and be replaced, as is rumored, by Castro—Pataki would be free to take the call, should it come.

Ridiculously far-fetched? It depends on which political insider you ask.

ED SHANAHAN

"*Hahahahahahaha*, I totally discount that. I think the chances of that happening are somewhere between zero and less than zero. Why don't they just pick Dan Quayle?"—*Hank Morris, Democratic consultant*

"I think he would make a fine running mate. It would be good to have a northeastern governor on the ticket. But I just don't think it's in play."—*Joseph Mercurio, Republican consultant*

"I know he's got presidential ambitions down the line. One of Pataki's people called me last week and said, 'Remember, he's running for president in 2000.' I said, 'Of what?' "—*A strategist with Democratic and Republican clients*

"I don't think he's going to be on any shortlist. You could make the case that the fact he's not on a shortlist is a good reason to watch him. Nobody predicted Dan Quayle."—*Norman Adler, a consultant for Democratic and Republican candidates*

"Look, politicians love to keep their options open. To the extent that there's any truth to it, it [lies] in the fact that the decision hasn't been announced. . . . Anything's possible, but I don't think he'd be the top choice."—*Hank Sheinkopf, Democratic consultant*

"Although he has not been mentioned as a possible running mate, George Pataki is a natural candidate. He balances the ticket extremely well."—*Phil Friedman, Democratic consultant*

"That's an interesting concept. Is it possible? Yes. Is it likely? I don't know. I hate to say this, especially to a reporter, but I'm pissed that I didn't think of that."—*A top New York City political consultant who has worked for Democratic and Republican candidates*

QUIT HOPELESSNESS poster to the back of her bike. A baby in a stroller carried a sign that read: TO ENDURE IS HUMAN, TO QUIT DIVINE.

Evan Harris, the 27-year-old cofounder of the *Quitter Quarterly* and quite conveniently the author of a new book, *The Quit* (Fireside, $9), stood before the group, which had gathered in front of a statue of Horace Greeley. "Horace Greeley was not a quitter himself," said Harris. "But he did coin the phrase 'Go west, young man,' which is the most frequently co-opted quitter's quote."

Harris proceeded to lead her 30-odd quitters east over the Brooklyn Bridge. Some marchers played quitting songs like "Taps" and "Leaving on a Jet Plane" on kazoo. A woman who had just quit being a vegetarian but persisted in being a poet carried an I QUIT THE MAN sign and led the throng in chants. "Quit your panties!" she screamed. "Quit douching! Quit all feminine hygiene!" A like-minded passerby yelled, "Early retirement for everyone!" An in-line skater rested against the railing to watch. "Quit rollerblading!" the quitters roared in unison. "Quit carrying signs!" he responded.

A man in a long-sleeved oxford shirt and tie brought up the rear, carrying a sign that read ENDURE! on one side and GRIN AND BEAR IT! on the other. He handed out long-since-moot "Oliver North for U.S. Senate" campaign flyers, which he had customized with the sentiment "Quitting is un-American." Like many of the marchers, he was actually an old friend of Harris's. He explained, "Every parade needs opposition." CHRISTINA KELLY

Business

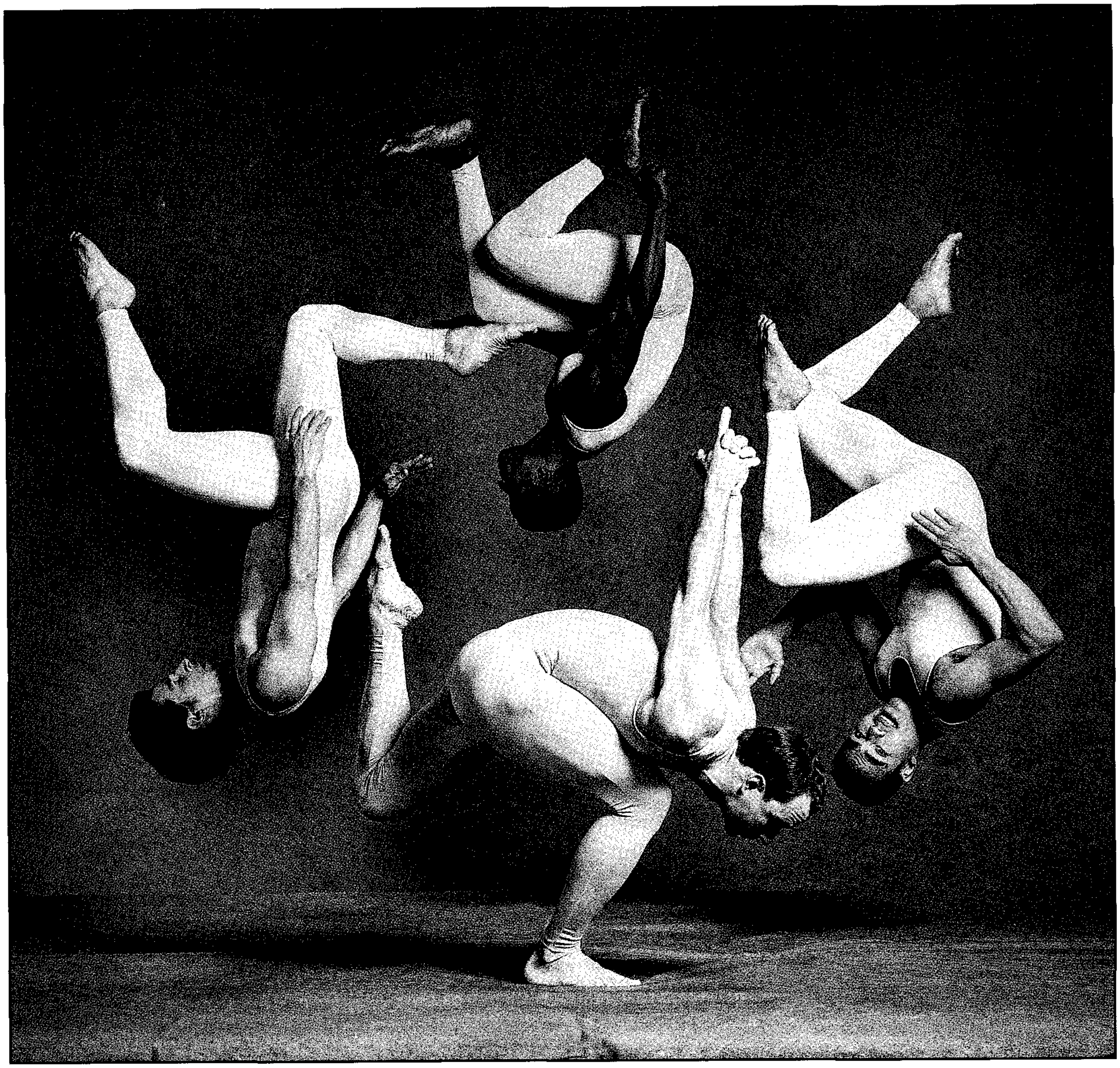
IT IS DONE

REACHING THE CORNER OF BROADWAY AND 81st Street last Tuesday afternoon, Carla Levy was suddenly stricken. "Oh, my God," she gasped, covering her mouth and looking as though she might faint. No one came to her aid; in fact, no one much noticed. They were too busy reading a sign in the window of Shakespeare & Co. announcing that the most famous independent bookstore in New York would soon be closing:

Across America the essential nature of bookselling, publishing, reading and writing is changing. The once-friendly and sportsmanlike competition among booksellers has taken a turn of enormously difficult proportions.

The notice did not specifically mention the Barnes & Noble superstore that opened one block to the north in June 1993, or another Barnes & Noble superstore, which opened fifteen blocks to the south last October. But all those who gathered to mourn did, if only to say what Shakespeare & Co. was not.

Illustration by Scott Menchin.



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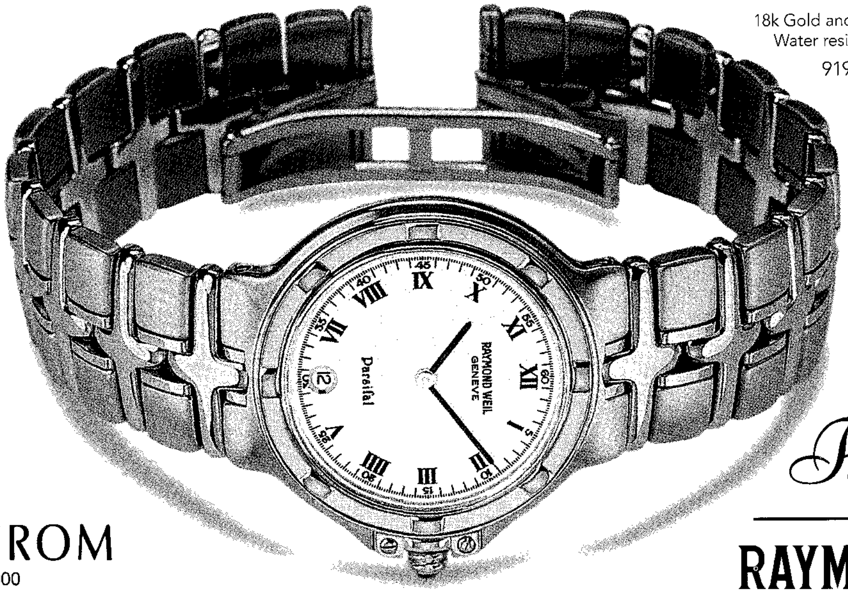

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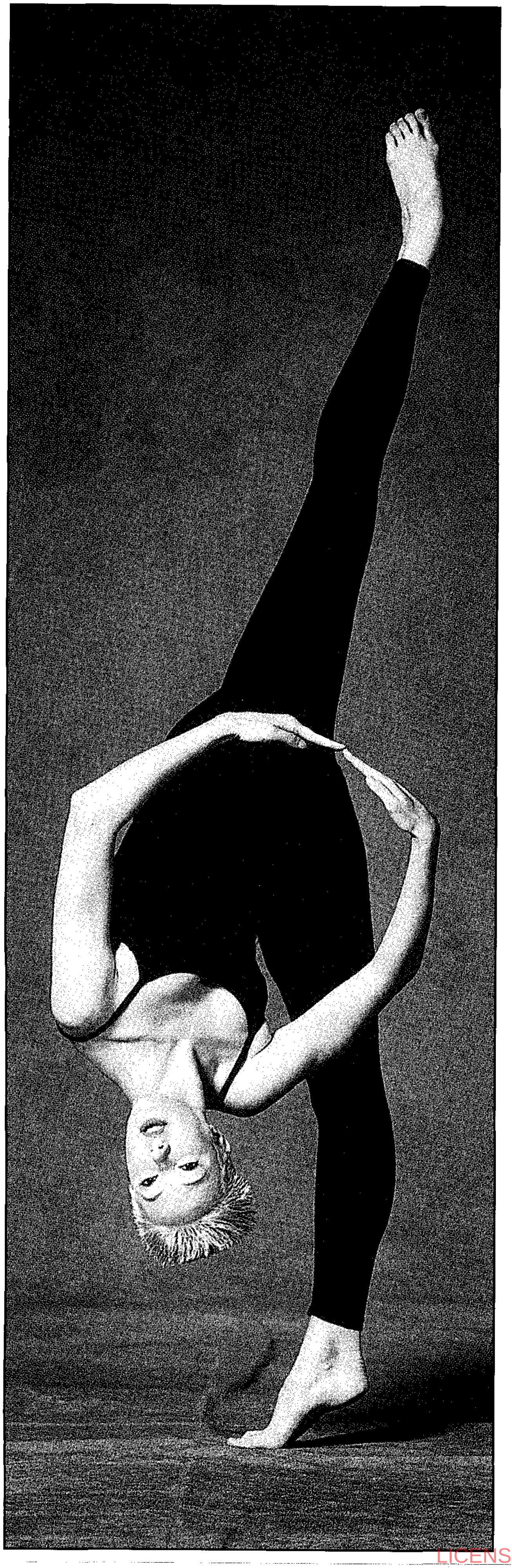

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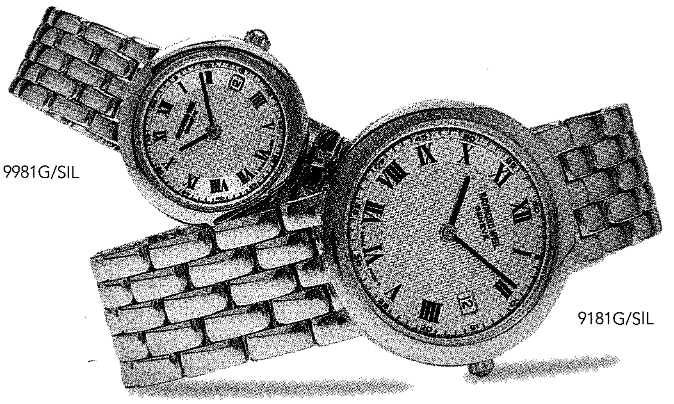
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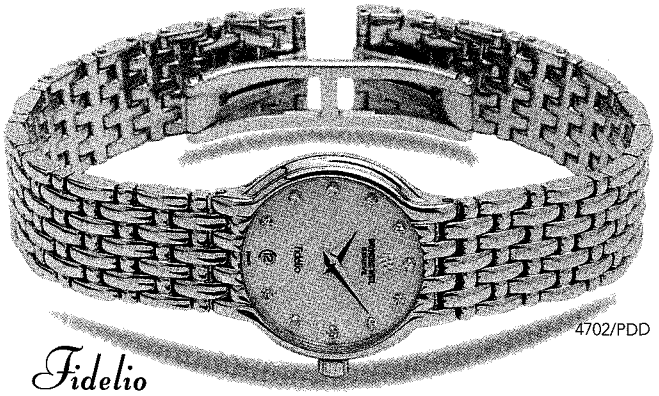
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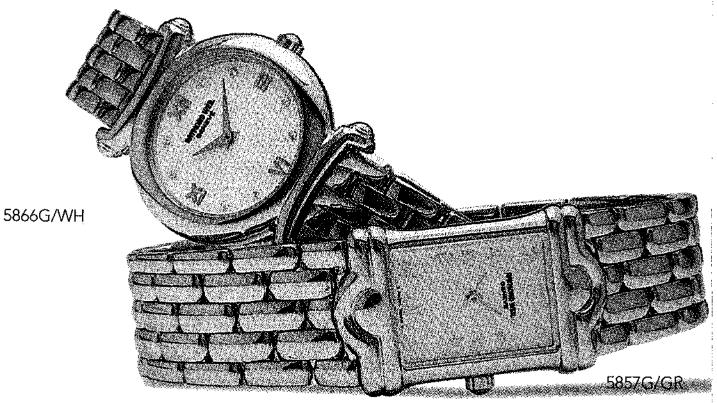
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"They're book people, readers," said Audrey Ashendorf, referring to Shakespeare employees. "The others [at the superstores] know only what's available to them in their computers."

The staff was happy to agree. "Most of us have degrees in literature or history," said Sergio Remon, who had only just heard the bad news. "The larger stores just hire people who are good at retail. I went in there a year and a half ago and asked a person there and she didn't know who William Blake was. I mean, Blake—that's pretty basic."

Such literary snarkiness was always part of the charm of Shakespeare, but not always good for the bottom line. Best-sellers, proudly displayed and discounted up to 30 percent elsewhere, were often practically hidden by Shakespeare employees who couldn't bear to sell them. Of the best-selling *Snow Falling on Cedars*, one employee said, "People are like, 'I hear this is really good.' And I'm like, 'You know . . . it *sucked*.' And when *Bridges of Madison County* came out, I kept having to explain to people that just because a character says the story is true doesn't mean it's true. *It's called framing*."

When books about the men's movement were the rage, horrified staff members arranged them in a tongue-in-cheek White Male Heritage window display—which some passersby took seriously, stopping in to inquire about related titles or greeting cards. And in the current window display, *Entertaining With Regis and Kathie Lee* sits, along with *Them and Us: Struggles of a Rank-and-File Union* and *Corporations, Crime & Accountability*, behind a hand-lettered sign reading 3 VOLUME SET/THE KATHIE LEE STORY.

"When I was in junior high school, they yelled at me for buying Cliff Notes," recalls Kate Aurthur. "What other store is going to do that?"

She appreciated the guidance so much that she returned after college and now serves as a manager. But not everyone has found such attitude appropriate or amusing. Two employees, unwrapping new Proust biographies, recalled the customer who complained to the New York *Times* when one of them corrected his pronunciation of the author's name. ("Some guy can't even pronounce Proust and he complains about *us*?" one asked.) "There was a fuck-you attitude here," said passerby Erwin Glusker, reading the notice. "But the generic stores, it's true, are making one giant mall. Philosophically, essentially, I believe in this kind of store. I came to readings here, paid full price when I could have gotten it for 20 percent less up the block."

Clearly, however, too few followed his lead. And to many, that widespread unwillingness to forgo a bargain in favor of a quasi principle seemed the saddest news of all. "A man said, 'Oh, you're going out of business, that's awful,' " said Aurthur. "And he was standing there with these big Barnes & Noble bags."

Ariel Kaminer

The original—and soon to be closed—Shakespeare & Co. bookstore on the Upper West Side last week.

Photograph by Andrew Goldberg.

Culture

TOO BEAUTIFUL

IN A PLUM SATIN COATDRESS, BEJEWELED, her hair in a bouffant and shellacked, big and beautiful Patti LaBelle is on her knees in the third row of Madison Square Garden singing, eyes shut, voice high, to a tiny old lady in a discount-store silk skirt and matching black-beaded jacket.

"If I could help somebody," LaBelle belts out, her hands clasped in prayer around the microphone, "then my life, my living, will not be in vain."

Oseola McCarty, 88, looks up and cries.

And so life has been for this Mississippi washerwoman, who until she gave most of her life savings to her hometown university last August had rarely ventured beyond her tiny cottage in Hattiesburg. But she has spent the past eight months hopscotching the country, collecting honor upon honor leading to this: Patti Labelle singing a spiritual to her in front of 5,600 as McCarty received a 1996 *Essence* Award for her $150,000 donation to fund black scholarships at the University of Southern Mississippi. For the school, the donation was only the beginning of the bonanza. "I try to remind her to mention the university in her speeches," says Jewel Tucker, secretary to the USM president and McCarty's full-time traveling companion. "She usually does. But she's so quiet."

Onstage, the 25-member Love Fellowship Crusade Choir reach a hallelujah chorus. "Oseola! Oseola! Oseola!" they sing. The spotlight shifts. LaBelle turns away, and McCarty is left in the dark.

"I feel sad and happy," she says in a soft voice. "I can't explain why."

The moment the show, which will be broadcast this Thursday evening on Fox, ends, McCarty is mobbed. Kenneth "Babyface" Edmonds offers his hand. "You are just too beautiful," he says. D'Angelo touches her shoulder.

"You cool" comes from the crowd.

Earlier, the Reverend Jesse Jackson stopped just to touch her face.

Later, backstage, McCarty sits on a folding chair. A line forms to one side. She meets Danny Glover, Aretha Franklin, Halle Berry, and Sinbad. She smiles at them all. She is polite and gracious and very southern. "May I please have some water," she says, just before Laurence Fishburne leans over and whispers in her ear. "Thank you," she says, forgetting the water and holding on to his hand. "I thank you very much." Later, she admits to having no idea who any of the famous people were. "Some of them was real nice," she says. "But, Lord, how can you know them all?"

When LaBelle finally appears, entourage in tow, McCarty beams. They exchange phone numbers. "I'll be mad if you don't call," says LaBelle. McCarty, who did all her washing by hand from the age of 4, in 1912, until December 1994 ("I had a washing machine in 1970," she says, "but I didn't like it and gave it away"), seems fascinated by LaBelle's outfit. "You wouldn't wash something like that," she says, rubbing her hands together in her lap. "You'd dry-clean it. I only wash. I don't dry-clean."

Kevin Gray

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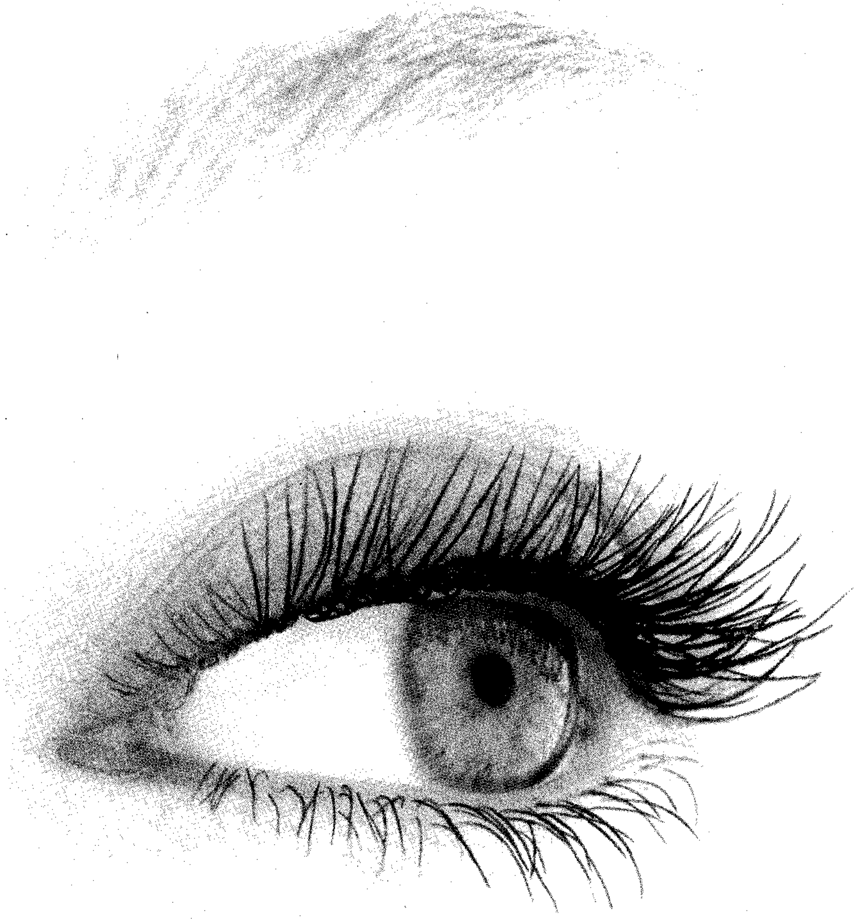

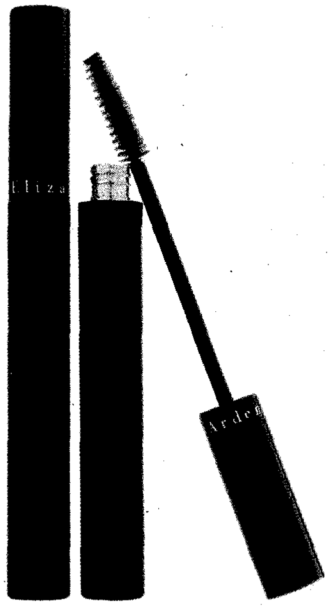
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The Society Boogie

At the New York State Theater for the New York City Ballet's Dance With the Dancers 'Roman Holiday' gala, sponsored by Fendi.

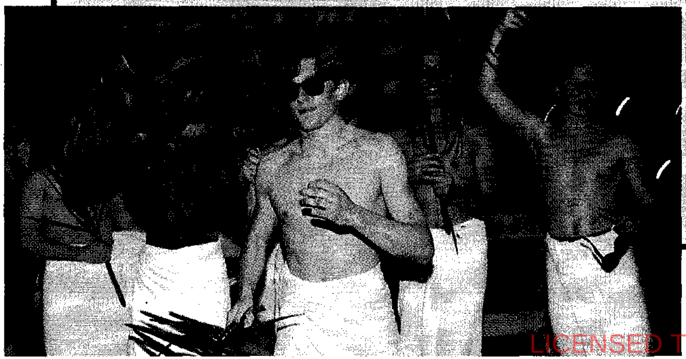
By Ariel Kaminer
Photographed by Patrick McMullan

JUNIOR COMMITTEES, DINNER-DANCES, FANCY dresses, ballerinas: If it all has a slightly fifties ring to it, on this particular evening it was no accident. The fifties, at least as they were recorded in the Audrey Hepburn film, were, rather, the theme of the evening, in which the ballet's dancers and its patrons cut a collective rug. "It was a breakthrough time," said Richard Marsden, a member of the company. "Dance was very, very nice then also."

Tonight, by contrast, the terpsichorean arts were on rather uneven footing. "You pick up some great moves, but it's intimidating," said guest Lisa Herbert. "They're so elegant, and these girls, their legs go up to here," she said, gesturing somewhere by her shoulders. "They're like . . . this," agreed her friend Joan Berlin, holding a knife vertically for visual effect. "And they didn't get that way from eating this food." As if to drive that point home, the evening's rich Italian buffet was served under two mammoth Botero-like sculptures on the hall's far ends, while the more Giacometti-like ballerinas mingled in the middle.

After dinner, they rose to show how it was done. Then the guests rose to join them—and there the verisimilitude of the evening's theme fell apart: Unlike in the movie, where the dance reveals everyone to be equally aristocratic and graceful, here it underscored the difference between supporting the dance and studying it. But as the room was overtaken by some standard society boogie-woogie, choreographer Christopher Wheeldon kept a when-in-Rome perspective on the whole messy scene: "Just give 'em all Fendi sunglasses and gowns; they'd do fine."

Top, Russell Simmons, Quincy Jones, and Andre Harrell at the Salute to American Heroes Gala benefit for the Fresh Air Fund. Above, Jennifer Wright and benefit chair Eaddo Kiernan at the Third Annual Greenwich Polo Cup for the Ronald McDonald House.



At Osteria del Circo for the premiere of Michael Bay's *The Rock:* Blaine Trump, Robert Trump, and Linda Bruckheimer (far left); Morgan Entrekin and *Forbes* magazine associate editor Kate Bohner (near left). Bottom, dancers from the New York City Ballet performing in costume for the crowd at the Dance With the Dancers benefit, held at Lincoln Center's New York State Theater.

JOE FRANKLIN (CONT.)

"MY WHOLE LIFE IS TONGUE-IN-CHEEK," JOE Franklin said, getting in real close. "My whole life is a spoof. My whole life is a satire. So I announced a month ago that I'd have a contest. Not for young ladies, but for ladies in the prime of their life who symbolize the values of yesteryear: They stay home, they have babies, they cook. Next thing I know, I've got half a dozen agents calling."

The agents were not in evidence at the first practice round of the Joe Franklin Miss Memory Lane Pageant at O'Flaherty's on West 46th a couple of Tuesdays past, but that was because, as Joe explained, "tonight is a run-through of a run-through. No judging. I've got six judges on hold. I've got Captain Lou Albano, Sally Kirkland, Whitey Ford, Pat Cooper, Morton Downey Jr., and Jack 'Wildman' Armstrong."

"Bob Guccione would have been here tonight," said Richard Ornstein, Joe's executive producer. "But he's out of town."

Four entrants stood in the back (there had been five, but one left before things got rolling). All of them, Joe said, were "women who walked into my office, directly from work." Since this was only a test of a dry run, Joe skipped the talent portion and went directly to the questions:

What do you think of this pageant?

"As long as we don't have to wear a swimsuit, I think it's marvelous," said Sharon, in baseball cap, leather jacket, and leopard-fur collar.

What's your best memory?

"We need the good old days when children listened to the parents," said Gloria, with cane, red kerchief, and chihuahua. "We need *you,* Joe!"

What makes you happy?

"A happy day would be spending it with people like you and the people who are here tonight," said Judy, in purple sequins.

"I would love to be able to act full-time, but I'm happy to be here with you, Joe Franklin," said Katarina, who models jewelry for the Global Shopping Network when she's not answering Joe's phone.

"This is a very low-key affair," Joe told his audience, clinging to a brass railing. For the actual pageant a few months hence, he expected to "tighten up the questions."

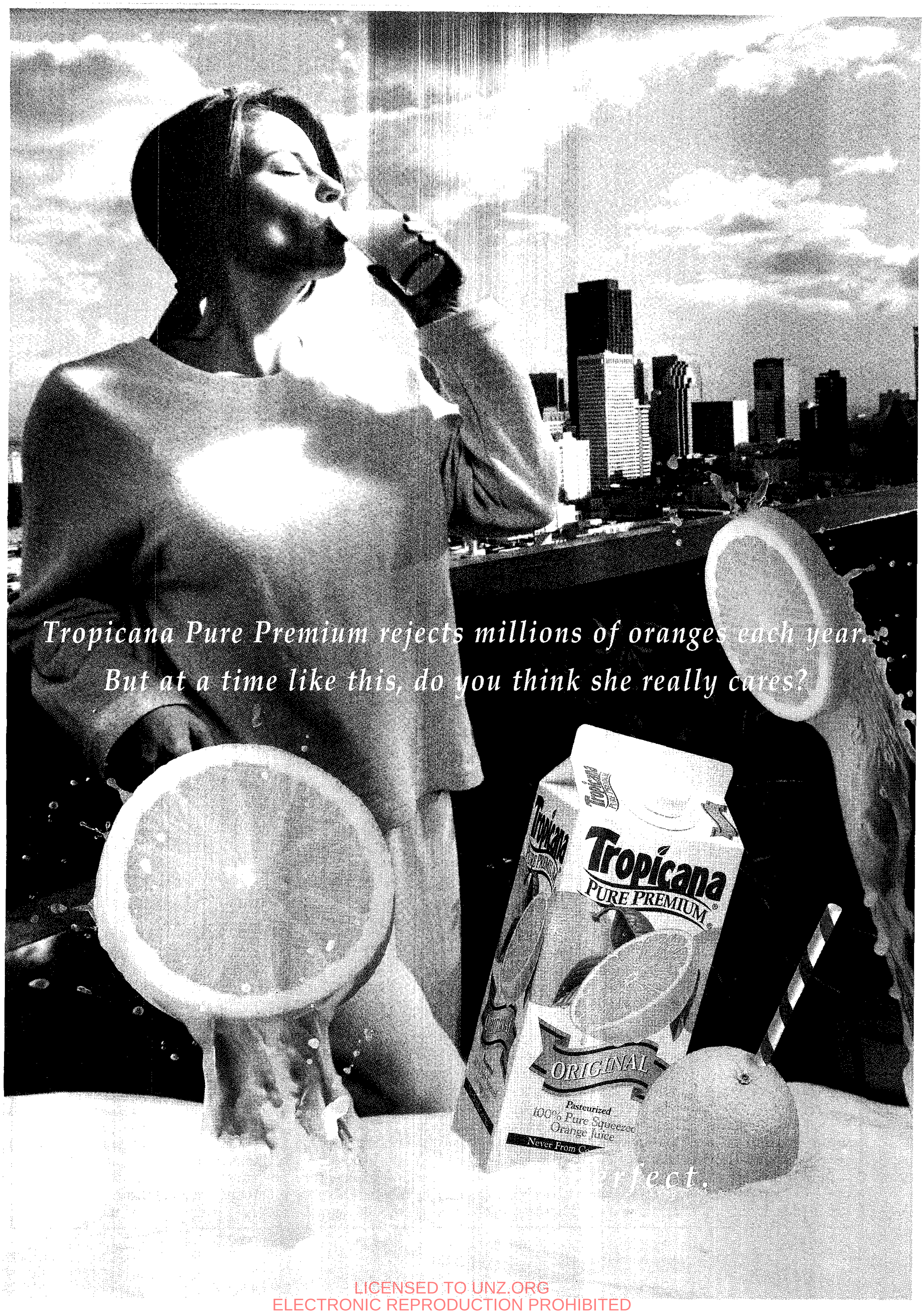
Scant yards away, a few twentysomething patrons drank on, unaware they were sitting in the new Joe Franklin Room, with a brass plaque to prove it.

"Who's Joe Franklin?" asked one woman.

Her friend was aghast. "He's the king of TV talk shows!"

"I don't watch TV talk shows," the woman said. "I sit in bars."

THOMAS VINCIGUERRA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THE NATIONAL INTEREST JACOB WEISBERG

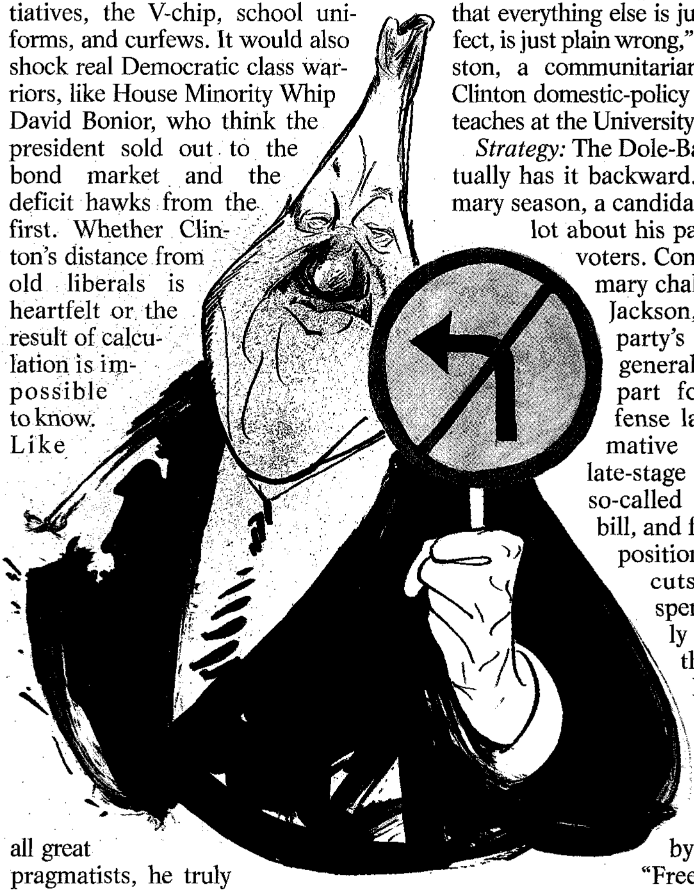
Middle March

The GOP is suggesting that Clinton is a closet Bolshie who'll turn hard left the moment he is re-elected, but it's also accusing him of being gutless and value-free. So which is it?

IT'S HARD NOT TO FEEL A TWINGE OF sympathy for Bob Dole. How maddening it must be to run against a super-candidate who can read your mind and plagiarize its contents; who flips with balletic grace; who is the Heifetz of the photo op, the Horowitz of the rope line. Dole's most recent response to his opponent's awesome political talent has been to assert that there is a gap between Clinton's campaign self and his governing self. A liberal at heart, Clinton "talks right and governs left," Dole contends. In the words of Republican National Committee chairman Haley Barbour, "President Clinton sounds as if Ronald Reagan has taken over his body."

The implication is that voters will once again see Clinton's true colors if they make the mistake of re-electing him. "Just imagine what he'll do if he were somehow to win a second term, his liberalism unrestrained by the need to face the American people in a second election," Dole said in Chicago last month. The nominee-elect has repeated the point several times since. "If he were re-elected," Dole said on a recent swing through California, "he would be right back with more health-care reform and tax increases and more regulation and all the things you don't want."

Warning of Democratic leftism is a tried-and-true GOP formula. Nixon used it effectively in 1968 and '72, Reagan in '80 and '84, Bush in '88. But unfortunately for Dole, painting Clinton as a once-and-future lefty won't work. While the president has indeed tacked right of late—gratuitously promising to sign the Republican Defense of Marriage Act and asking the Justice Department to help develop a "victims' rights amendment" to the Constitution, among other opportunistic gambits—the suggestion that he'll get the beads and sandals out of storage in '97 is fanciful, to say the least. It's hard to predict exactly what a Clinton second term might look like; it depends in large measure on how Democrats fare in congressional elections. But whatever happens, there are ideological, strategic, historical, and psychological reasons why turning left is about the last thing a re-elected Bill Clinton is likely to do.



Ideology: The notion that he is a sixties liberal at heart would surprise the American Civil Liberties Union, which tangled with Clinton on the death penalty and housing-project weapons sweeps long before his latest spate of communitarian initiatives, the V-chip, school uniforms, and curfews. It would also shock real Democratic class warriors, like House Minority Whip David Bonior, who think the president sold out to the bond market and the deficit hawks from the first. Whether Clinton's distance from old liberals is heartfelt or the result of calculation is impossible to know. Like all great pragmatists, he truly believes that which is useful for him to believe. In any case, his center path is not new. In 1992, Clinton forged a coalition between old liberals and New Democrats. To be sure, for the first two years of his presidency, the New Democrats were the more unhappy. And in 1994, Clinton's presidency—and the Democratic party—was nearly destroyed over the president's unfathomable health-care plan. Whether the health-care scheme is evidence of his core ultraliberalism, as the Republicans argue, is debatable. At the time, Clinton was actually engaging in a bit of proto-triangulation: positioning his plan to the right of the Canadian-style single-payer system championed by Ted Kennedy et al. In any case, in the year and a half since the Gingrich drubbing, paleoliberals have been the chief bellyachers. "The notion Senator Dole seems to be peddling, that only the traditional liberal proposals are real and that everything else is just for political effect, is just plain wrong," says William Galston, a communitarian-minded former Clinton domestic-policy adviser who now teaches at the University of Maryland.

Strategy: The Dole-Barbour theory actually has it backward. During the primary season, a candidate has to worry a lot about his party's single-issue voters. Concern about a primary challenge from Jesse Jackson, and about the party's liberal "base" in general, accounts in part for Clinton's defense last year of affirmative action, for his late-stage objections to the so-called welfare-reform bill, and for his hardened position against needed cuts in Medicare spending. Once safely re-ensconced in the White House, however, Clinton will be in a better position to tell the unions, the oldsters, and the welfare lobby to take a hike.

"Freed of the burden of re-election, he will be if anything freer to experiment, and to challenge the party to follow him down the New Democratic path," says Will Marshall, president of the neoliberal think tank the Progressive Policy Institute. "He would have political space to bring to closure welfare and Medicare reform, and embrace some formula for getting to a roughly balanced budget." Curiously, it is Al Gore, contemplating the prospect of Democratic primaries in 2000, who now must worry about the liberal interest groups, which explains the vice-president's slouching toward the left (on la-

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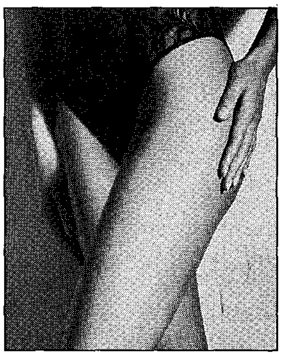

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bor issues and the budget, mainly) as Clinton reaches for the center.

History: Clinton's career as governor of Arkansas suggests that he learns from his mistakes, and that he doesn't forget the lessons. After losing his first re-election bid, in 1980, Clinton the crusading liberal re-emerged in 1982 as a more centrist figure. Thus he remained. He now shows every indication of understanding how he erred at the outset of his presidency, by cozying up to hidebound Democratic leaders in Congress and overstepping his mandate on health-care reform. For a victorious Clinton to drop the idea of a balanced budget in favor of big new spending programs, or to try again to pass sweeping health-care reform, would simply be dumb politics—and Clinton is not politically dumb. On health care, for instance, "the president has said time and again, if we go forward, it has to be bipartisan incremental reform," says George Stephanopoulos. "It's just a lesson we've learned."

History is important in another sense as well. Second-term presidents look to the "legacy" they will leave—what Michael Beschloss will say about them on public television after they're gone. Clinton will want to leave behind a record of accomplishment. "What the last four years have demonstrated is that the only way to govern successfully is from the middle," says domestic-policy adviser Bruce Reed, the ranking New Democrat in the administration. "Without reaching across party lines, it's difficult to get anything through Congress and overcome public suspicions. Bill Clinton is someone who wants to govern." Reed has been assigned the task of developing long-term plans for the administration, including ideas for the second term, if there is one. This is another indication that Clinton's centrism will hold.

Psychology: Conservatives love to cast the president as a chameleon. But they can't have it both ways: Clinton is either a closet leftist, lying in wait for his chance to avenge George McGovern, or he is an unprincipled operator with no beliefs of his own. Of course, both are caricatures. But the Zelig image has a ring of truth because of Clinton's slipperiness and his congenital craving for approval (his late mother, Virginia Kelley, said that if there were 100 people in a room, she and Bill would never be satisfied if only 99 liked them). Clinton's neediness isn't sated when the votes are counted. Liberals aren't beloved these days. Those who understand Clinton know that's reason enough for him to avoid acting like one. ▬

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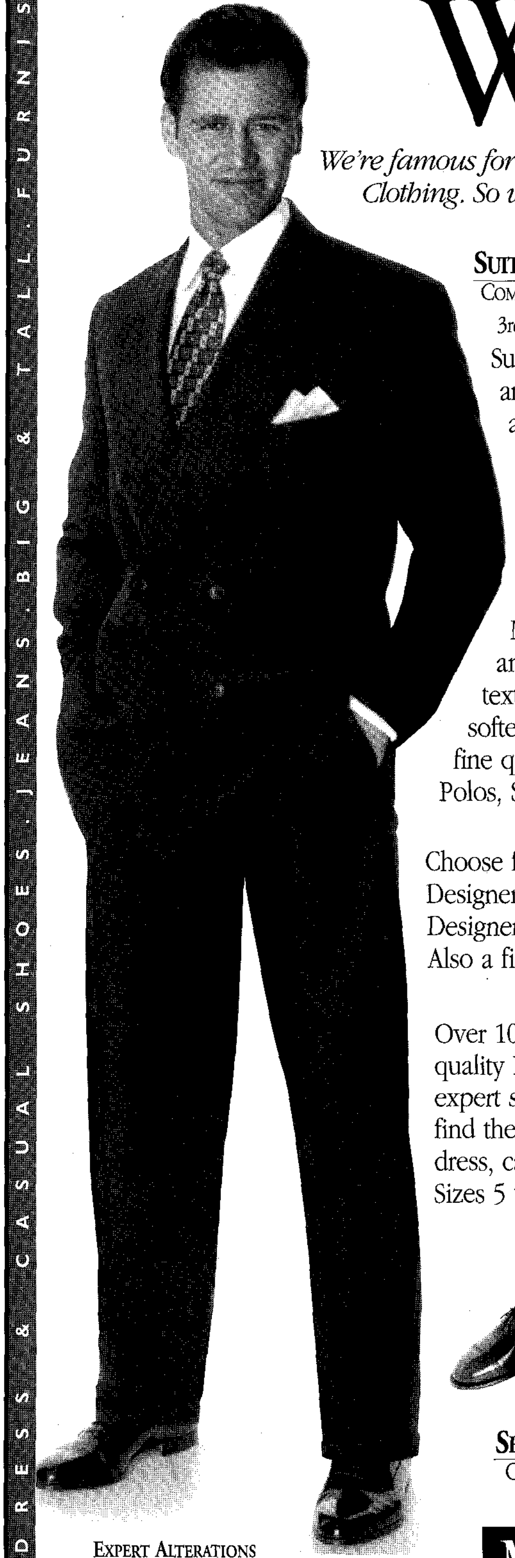

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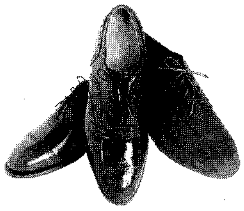

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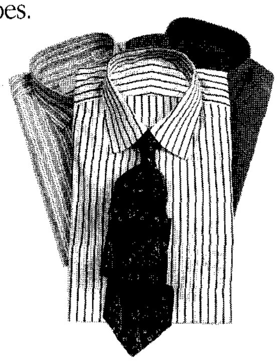

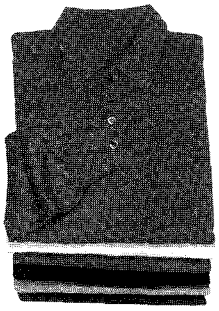

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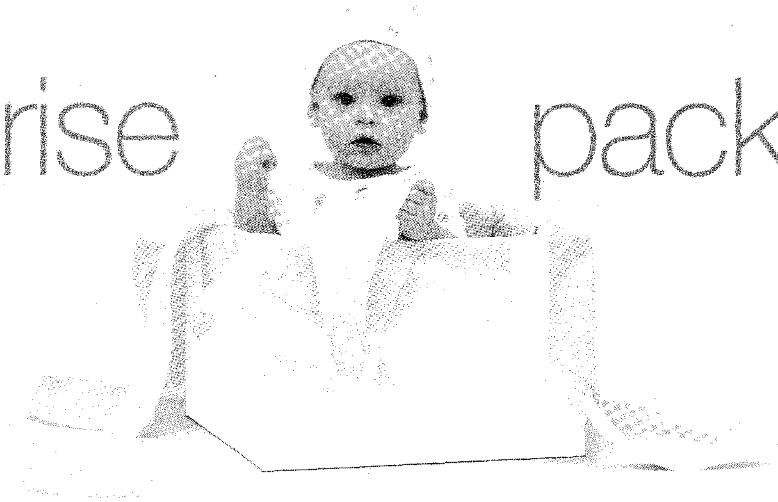

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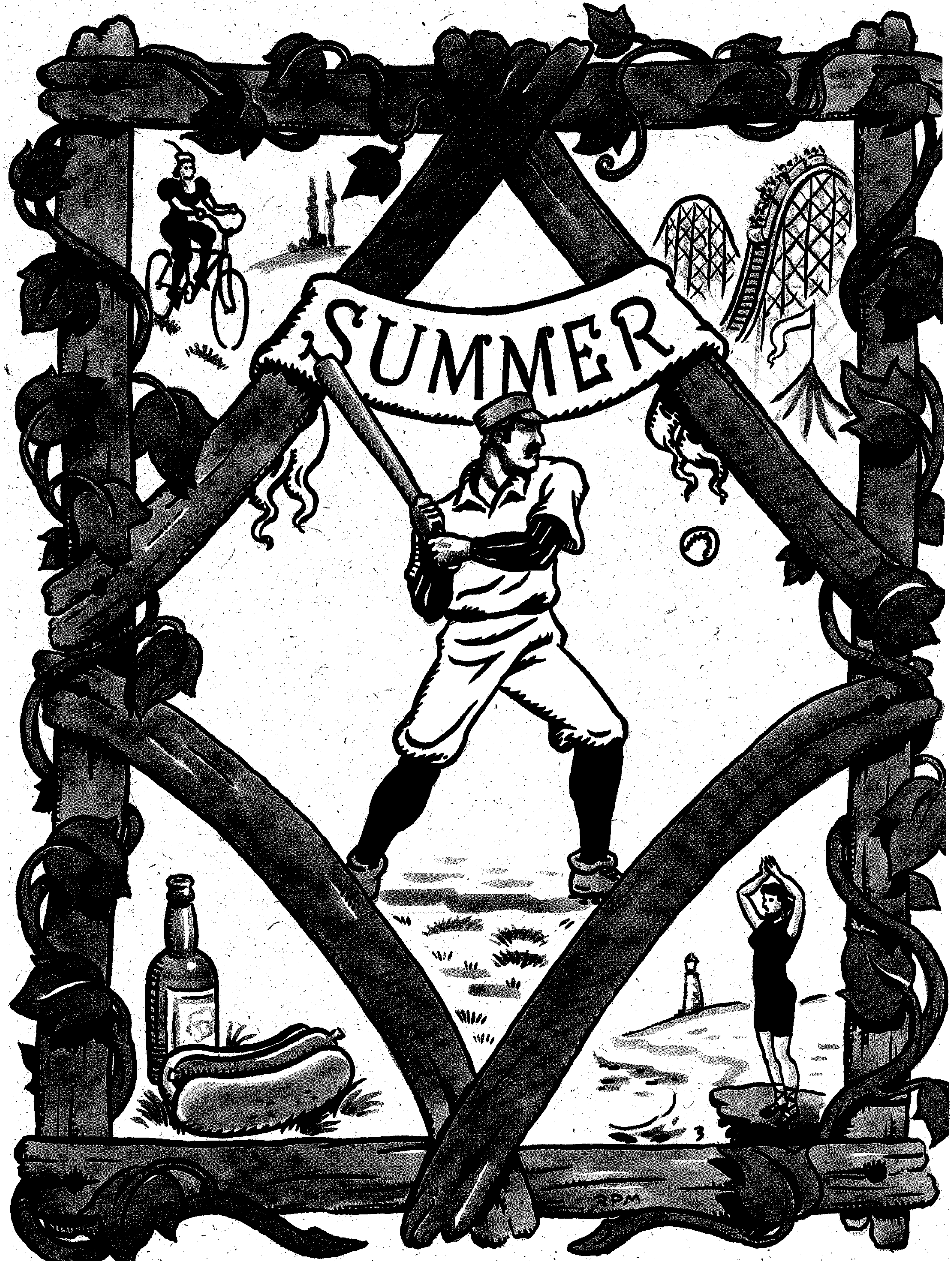
NEW YORK

SUMMER IN THE CITY, THAT TANK-TOPPED, BROW-MOPPING HELL OF A TIME WHEN CABDRIVERS SPEAK LESS ENGLISH THAN EVER, BUT LOUDER, AND THE ELECTRICITY FLICKERS AND THE ONLY OPTION IS HIBERNATING IN A COOL THEATER: THAT'S ONE VIEW. BUT SUMMER ALSO BRINGS OPPORTUNITY—YOU CAN LEAVE TOWN, OR TAKE OFF YOUR CLOTHES (MOST OF THEM), OR BE SWAYED BY THE SEASON'S SEDUCTIONS. IN THE HEAT OF THE MOMENT, PEOPLE TAKE RASH, PERHAPS UNWISE ACTIONS. **THE MOMENT HAS ARRIVED.**

EDITED BY **JOHN HOMANS** AND **KATE O'HARA**

Lettering by Anton Ioukhnovets.


SUMMER
RPM

THE FIRST GOOD TIME

THE HOT MONTHS USED TO BE **ABOUT GROWING CROPS AND GETTING CLOSER TO GOD.** SUDDENLY, AMERICA HAD AN IDEA. AND SUMMER, IN THE BEACH-AND-POTATO-CHIP SENSE, WAS BORN. **BY IAN FRAZIER**

MOST AMERICANS LIVED OUT IN THE COUNTRY, a hundred and fifty summers ago. We were in new, small towns scattered across the landscape, or on new farms with tree stumps still standing in the yard. Back then, summer was known as fever season. Agues came with warm weather, and intermittent fevers, and cold, shaking chills in the heat of July. Some days we sat in our cabins, chattering with fever and loneliness. We ate better in the summer, and for a few weeks after the crops were in the ground we might not work as hard. But there was no real connection between summer and fun. The only exception was the religious camp meeting, the summer event at which fun made its first widespread appearance in America. We went to camp meetings because we believed in God, the personal, portable, do-it-yourself Protestant God who had accompanied us to those far-flung farms in the first place, or else we went because we didn't believe and worried that we should. In either case, we had a ball. To read a description of a camp-meeting revival—say, the big one at Cane Ridge,

ILLUSTRATION BY **ROSS MACDONALD**

IF THERE'S ANYTHING THAT **AMERICANS HAVE AGREED ABOUT**—AND THERE ISN'T MUCH—IT'S OUR INDIVIDUAL AND COLLECTIVE **RIGHT TO HAVE A GOOD TIME.**

Kentucky, in August of 1801—is to know what it meant back then to party. To party religiously, that is; to talk in tongues, to engage in wrestling matches with the devil, to fall prostrate in terror, to confess, to understand, to laugh the special deep laugh known as the holy laugh, to weep with joy, to stay up till all hours, to sleep soundly and long and late. And then to wake refreshed in unfamiliar surroundings, to eat hearty and impromptu, to circulate, to meet people, to see for a change large numbers of people not related to ourselves. We did not know that this was only a beginning, that American longing would build and burst like this again and again, engraving its image on the land. In a dim, inchoate fashion, we were groping our way to Disney World.

New York City was sort of beside the point back then. Twenty thousand or more attended the Cane Ridge camp meeting; together, the five boroughs had a population of about 80,000 at the time. In general, American cities were sleepy and bypassed, points of departure rather than destinations in the pioneer mind. Until late in the nineteenth century, three out of four Americans lived on farms or in country towns. I believe it is a memory of this that comes over Manhattan during weekend days in August, when the empty streets suggest that for all New York's fabulousness and self-absorption, many important events in the world do in fact take place somewhere else.

SUMMER AS WE KNOW IT WAS INVENTED IN about 1867. It was a great invention, this seasonal engine of fun, and it made us what we are today. It had its beginnings in the four intense summers of the Civil War. Some big battles of the war happened in the colder months, but most were in warm weather. The fighting around Washington and Richmond, the bulk of the war, required passable roads; the armies there went into quarters for the winter, and took the field again in the spring. The Civil War gave its veterans memories of hundreds of summer days, of marches and bivouacs and battles, sometimes in painful, minute-by-minute detail. After the war was over they wanted life to be good, and felt they deserved it. At idle moments in camp, many had played baseball for the first time. When they got home and could play it without the war to worry about, they went baseball-crazy. They set up teams in their hometowns, they practiced or played in the evenings all summer long, they debated the rules, they traveled to other towns to play. By 1867, newspapers everywhere were calling baseball the national game.

The war left its veterans with a taste for public assembly and the outdoor spaces that that required. Fighting had hardly ended before they started building memorial parks and putting up statues and having regimental reunions. The war's summertime camaraderie continued, minus the war. Frederick Law Olmsted, head of the U.S. Sanitation Commission during wartime, went to work building Prospect Park in Brooklyn in 1866. If you walk in Prospect Park on a summer afternoon today, you can still see the happy vision of that time. The park—its ridges, tree-covered knolls, meadows, hollows, and lanes—is a Civil War battlefield with the battle edited out. The veterans, especially those whose side had won, set the mood of the country. Reminders like Grand Army Plaza proliferated across the land.

Once the war was over, America became rich, with new industries and markets and natural-resource booms. Never had so many people had so much free time; summer emerged to absorb it. In a minute or two, historically speaking, the main necessities of summer arrived. By 1870, there was plenty of beer. Before the war it had been regarded by whiskey-drinking America as a foreign, Germanic beverage. After, it caught on; Milwaukee shipped hundreds of thousands of barrels a year, much of it Pabst or Schlitz, "the beer that made Milwaukee famous." In about 1870, a New York restaurateur named Charles Feltman invented the hot dog. The postcard, an import from Europe, appeared in '73. Suddenly you had lawns, lawn sprinklers, lawn mowers, and lawn tennis. You had cameras anyone could operate, and chewing gum, and playgrounds, and jump ropes, and rail-mobile circuses. The hammock began its summer-long occupation of the American side yard.

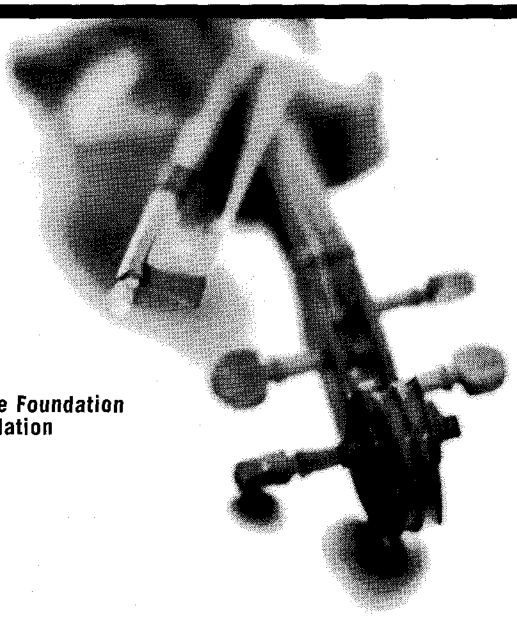
Churches complained that attendance was going down. Some ministers blamed the bicycle, another contemporary craze, which took off when the model with the high front wheel was replaced by the safety bicycle with two wheels of equal size, less likely than its predecessor to pitch a rider on his head. Riders of both sexes spent summer Sundays bicycling. Women riders wore pants, daringly, for the first time. People were not so keen on living like lonesome pioneers anymore; many had grown up someplace lonesome, and had had enough of it. Summer vacations became common about then, and two weeks' paid holiday a standard benefit with a salaried job. People preferred to take them en masse, building lakeside and seaside cottages in clusters right next to each other and traveling to them on excursion trains. Many vacationers liked to attend Chautauqua meetings, intellectual retreats where they could listen to lectures and have group discussions on such subjects as temperance or radical new theories on the age of the earth. The old-style camp-meeting revival survived (and survives), but in general the summer religious gathering had become sedate, an "encampment" with permanent structures and maybe even an auditorium for the new, more entertaining variety of preacher who also whistled or sang or showed stereopticon slides.

The urge to mingle brought people to the cities, now growing fast with immigrants and arrivals from the countryside. Cities soon came up with their own kind of summer fun available nowhere else; there were roller coasters in Coney Island by 1884. Coney Island had beaches where you could swim with members of the opposite sex, and racetracks, and dance halls and gambling dens, and fun houses with jets in the floor to blow women's dresses up in the air. Visitors to Coney Island could also find what was probably the first large-scale concentration of summer's smells: smells of tobacco smoke in fresh air, of resinous planks in the sun, of wet skin, and especially of food frying at booths along a promenade. Part of what gives Coney Island a faded quality today is how humdrum its ambient food smell now seems; with summer's cultural ascendency, summer's foods, picnic items like hamburger and fried chicken and the rest, have become the year-round fast-food diet of the land. In the late-nineteenth century, Saratoga, New York, another summer resort, began to claim that it had invented the potato chip (then called the Saratoga chip), supposedly introduced at a lakeside restaurant nearby. It came in one flavor—potato. Intervening years have widely expanded this beginning, as a trip down the potato-chip aisle in any supermarket will show, with chip flavors ranging from ranch-style to hickory-smoked to onion-and-garlic to jalapeño to sea-salt-and-vinegar to ripple-cut original recipe. Although we may have stumbled in certain aspects of our public life over the past century, even the harshest critic must admit that in the chips department we have so far done an outstanding job.

IN OUR CULTURE, SIMPLE AND POPULAR will drive out less simple and less popular. Summer, the simplest and most popular season, has long ago overrun its ambiguous, transitional neighbors, late spring and early fall. Summer now lasts from about mid-May, when the summer repeats begin, until the end of the World Series in October. In the warmer parts of the country it might have kept going even after that, but it ran into the other American *Über*-season, Christmas. Our country is now essentially bi-seasonal; Christmas takes over from summer right around Halloween, and lasts until late January and the Super Bowl.

The only unaccounted-for days are those in the wintery-spring area straddled by February-March, an awkward, queasy time when we just try to hold on until Michael Jordan carries us through the pro-basketball playoffs and deposits us safely in summer again. (This, by the way, is the real reason people became so upset when Michael Jordan announced that he intended to switch to pro baseball; instead of arbitrating between our two opposing seasons, as we need him to, suddenly he appeared to be choosing sides.)

Two hundred years ago in Boston it was a misdemeanor to take a bath without a doctor's prescription. That same city, which believed in remaining fully clothed, also went in big for the Revolution, with its exhortations about freedom and the pursuit of happiness. Now, on summer days when the weather is warm or even slightly chilly, completely naked old guys stroll the nude-bathing sections of public beaches up and down the New England shore. Genial, serene expressions on their faces let you know that they are having a great time. Of course, such an evolution now seems inevitable. If there's anything Americans have agreed about—and there hasn't been much—it's our individual and collective right to have a good time. A good time naturally aspires to become a great time, and we start to work at it; and the next we know, summer, the season of the good time, looms before us with the insistence of an unfulfilled duty, and overscheduled middle-class people like me fall into depression at the thought that we cannot spend six weeks leisurely motoring about the U.S. and Canada with the family as did fifties-and-sixties-era moms and dads. Maybe what we need is a sabbatical from the whole deal—a fortuitous recurrence of 1816, say, that famous "year in which there was no summer," when ice covered parts of the Northeast in July. Of course it would ruin the economy and bloat the Weather Channel to frightening size, but after all these fun American summers piling up one after another, it might be nice to have another sort of time, for once. ■



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THREE IF BY SEA

A HUDSON SO CLEAN YOU CAN SWIM IN IT HAS HELPED TRIGGER AN URBAN RENEWAL IN SUCH SUMMERY DIVERSIONS AS **FISHING, KAYAKING,** AND **SAILING.** A DETAILED **GUIDE TO WATER SPORTS** WITH SUBWAY ACCESS.

FOR A SMALLISH PIECE OF LAND THAT IS, without a doubt, surrounded by water, Manhattan has surprisingly few bars with ship's-wheel tables, houses with figurehead stoop ornaments, and dockside seafood restaurants. New Yorkers have always seemed to prefer water framed by their high-floor plate-glass windows. Until the fabrication of South Street Seaport there was nary a public ship to roam, and the closest encounter most city dwellers had with a boat was the Staten Island Ferry. New York iconography has always turned inward, cashing in on urbanity rather than maritime heritage. ■ For early explorers, the water was the only thing. Giovanni da Verrazano dropped anchor in 1524 below the narrows now bearing his name, taking a smaller boat into upper New York Bay. Henry Hudson, looking for China, took the *Half Moon* all the way from Staten Island to Albany in 1609. The land on both sides of the water hardly mattered, only the direction of flow and the gold putatively at the end of the stream. The Indians, the Dutch, and the English fought for the city's generous harbor, turning the waterfront into a maritime parking lot. For more than a century, New York was the No. 1 port in the U.S., and then the waters turned murky. In 1916, they finally had to shut down the oyster beds.

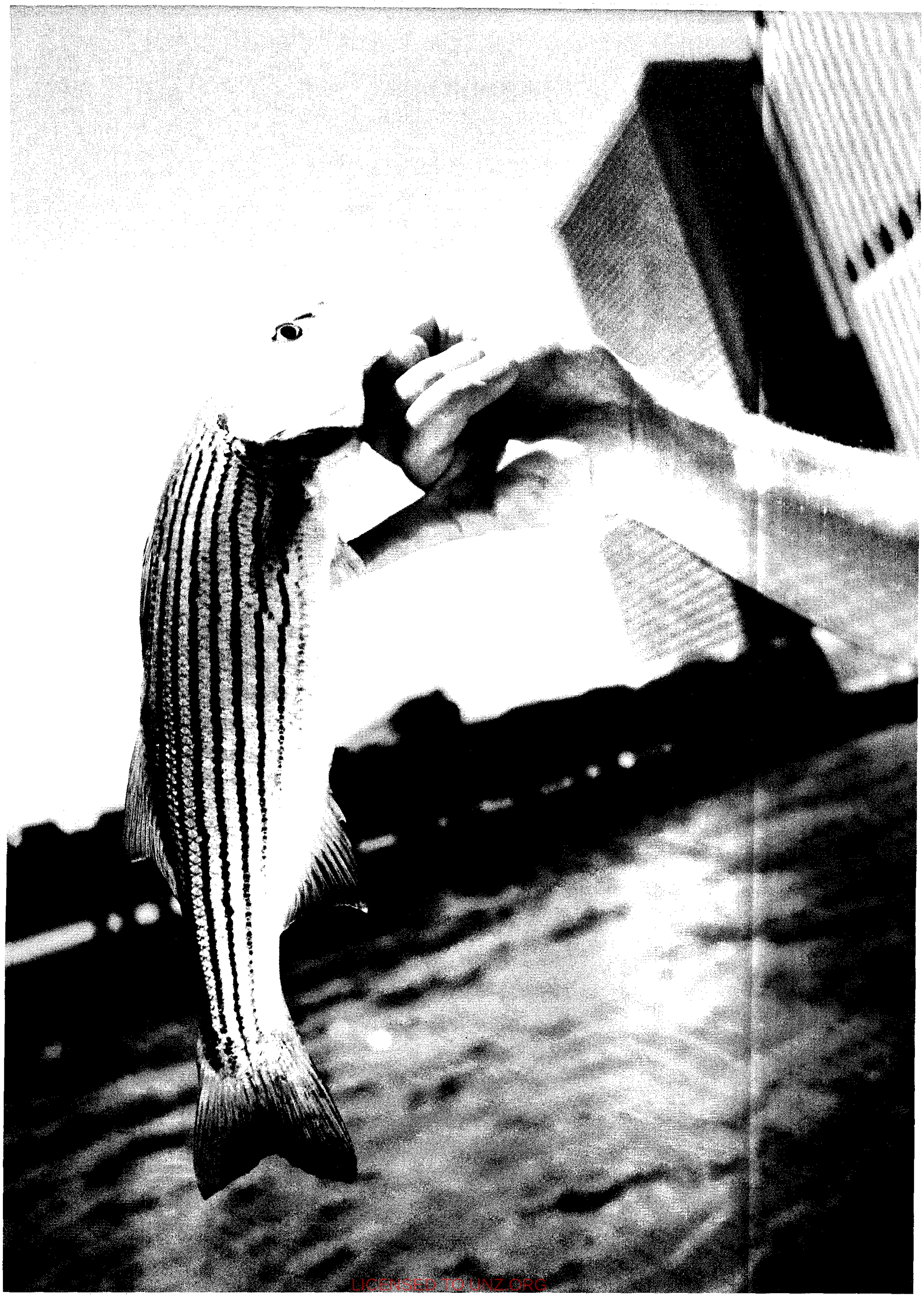
But all that's changing. The Hudson, which just got its first clean bill of health in nine years, is there for exploration. Views to the depths long blocked not only by algae but by industrial waste, sewage, even body parts, are clear again. The landfills are now sealed or transformed into luxury-apartment developments, industry (for the most part) disposes of toxic products elsewhere, swimming has been sanctioned (at least in Westchester). Governor Pataki plans to put $43 million into environmental and recreation projects up and down the river, transforming the waters into an aqueous activity center.

Last year, the rediscovery stories were all about the waterfront: the promenade at Battery Park City, the artists' studios and small manufacturers at Red Hook, the Chelsea sports-palace-with-a-view. Now we can move without fear *into* the water, trying on for size sports with their own set of historic Hudson precedents: Take out a sloop and mimic the original America's Cup, paddle a kayak in the way of Indian bark canoes, fish for the nineteenth-century angler's dream—shad, sturgeon, and bass. The original main attraction is back.

I HAVE FISHED THE WATERS OF NEW YORK city for ten years, and the first question I am asked is always "Do you eat those fish?" The wrinkling of the nose and the disdainful

Urban Angling: Because of strict harvesting regulations and improved water quality, striped bass like this four-pounder caught in the East River have proliferated in New York's waterways.

PHOTOGRAPHED BY **F. SCOTT SCHAFER**



THE HUDSON RIVER ESTUARY IS RELATIVELY CLEAN: A FAR CRY FROM WHEN THE LATE JOSEPH MITCHELL WROTE, **"YOU COULD BOTTLE IT AND SELL IT FOR POISON."**

downturning of the mouth are a sure tip-off that an answer in the affirmative will mark me as a freak. My answer is "No, I don't eat them, but I love to fish for them."

The Hudson River estuary is actually a fertile and relatively clean body of water: certainly a far cry from the days when the patron saint of the harbor, the late Joseph Mitchell, wrote, "You could bottle it and sell it for poison." What the casual observer takes for dirty green water is actually the naturally plankton-rich character of the estuary. These plankton support a bountiful food chain that includes fluke, flounder, blackfish, weakfish, bluefish, false albacore, and—the king of them all—the striped bass, which has made a remarkable comeback, thanks in part to strict harvesting regulations and the improvement in water quality (two things that are low on the priority list of the environmentally laissez faire House Republicans, who have been trying to weaken the Clean Water Act of 1972 since they became the majority party two years ago).

Bottom line, New York Harbor is and always was a fishy place. George Washington fished here in 1790. Teddy Roosevelt and his uncle Robert (an early conservationist and anti–Tammany Hall reformer) fished near the family's hardware store in lower Manhattan and in all likelihood angled for bass in the Harlem River.

Stretched out straight, there are 578 miles of coastline in New York City. You may cast your bait, fly, or lure anywhere, but experience and tradition lead the wise angler to a few hot spots. According to George Gifford, a salesman at the venerable Capitol Fishing Tackle Company (218 West 23rd Street; 929-6132), "a good place to fish is anywhere there is a pier." The piers offer shelter to fish and often indicate the structure and shallows that allow big fish to forage effectively for bait fish. The Battery is a famously fishy spot.

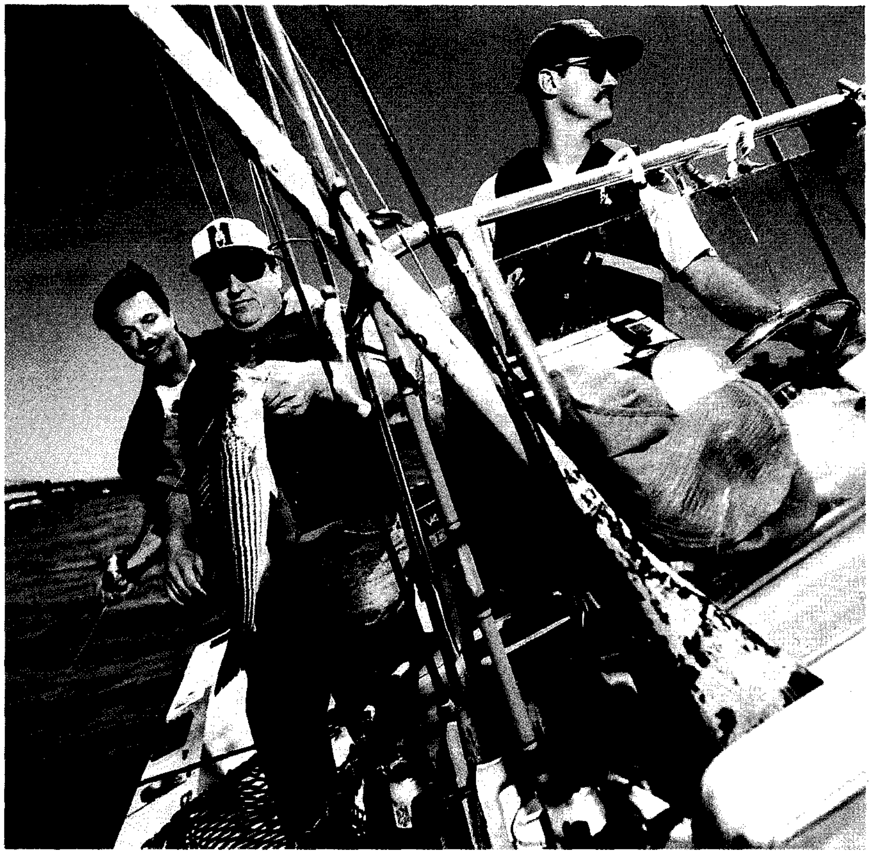
The Morton and Christopher Street piers are also productive for bass, blues, fluke, and flounder. On the East Side, 10th Street and the FDR is a popular spot, as is the Heliport next to the Water Club. Fishing from the pier at 96th Street can yield enormous bass, which have made the swift treacherous waters of Hell Gate a prime angling destination since the eighteenth century. In Brooklyn, the Bay Ridge flats and the 59th Street Pier in Canarsie are accessible and rich with fish in all seasons.

For all of these places, Gifford's rod of choice is fiberglass, around eight or nine feet long, and a good spinning reel such as a Penn (there are cheaper reels, but you get what you pay for). If you know how to use a traditional bait-casting reel, then you don't need me to tell you what to buy.

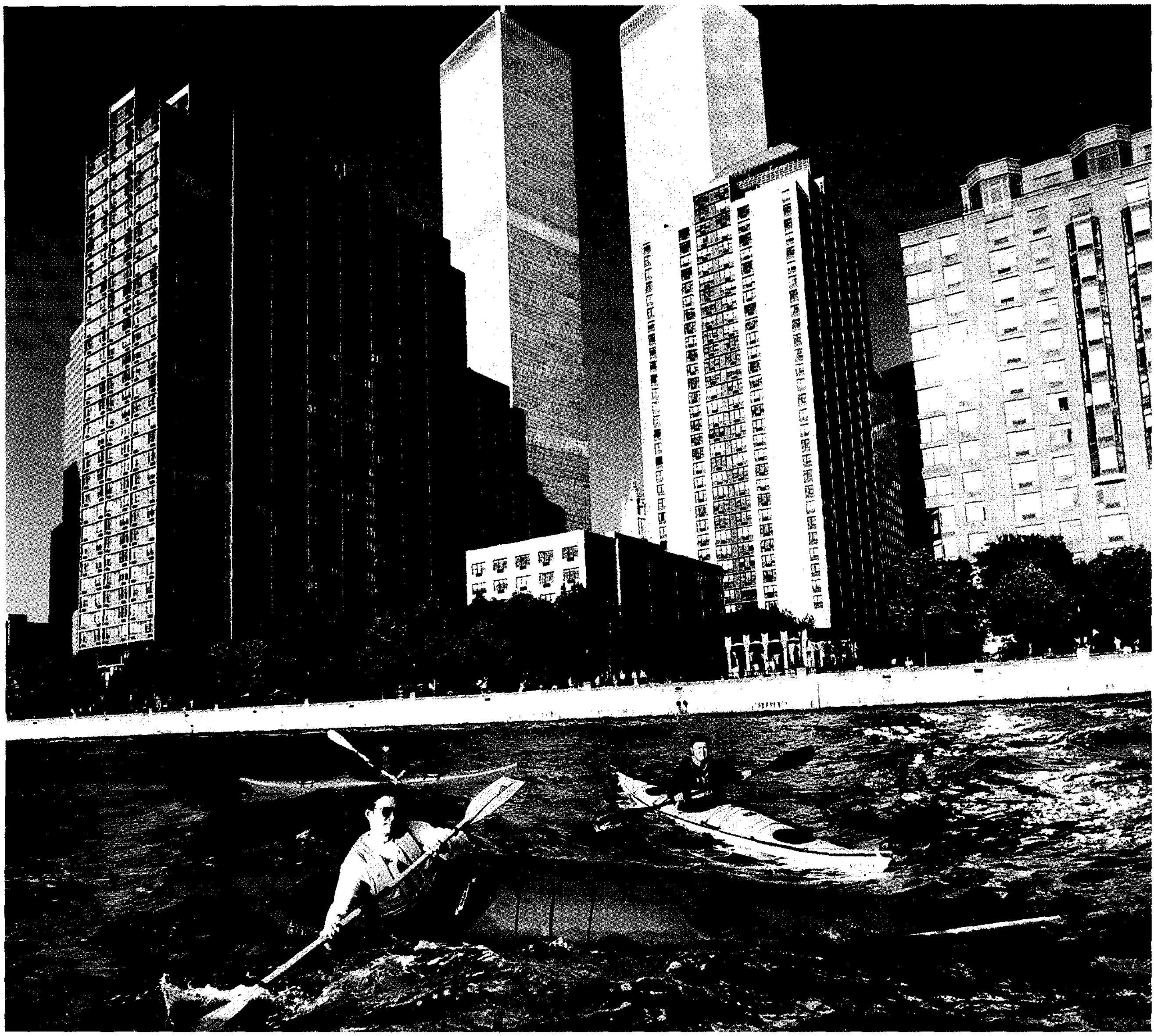
With boating, the opportunities really open up. Joe Shastay (201-451-1988; $335–$435 per trip) is the best known harbor guide, primarily for conventional tackle, but he will also take fly-rodders. Diamond Reef, between Governor's Island and the eastern tip of Manhattan, is an extraordinary striper lair; however, you must dodge ferries every few minutes in order to fish there. Farther out in the harbor, Liberty Island has good "structure" (fishing-speak for underwater topography that's attractive to fish) and the Ellis Island flats hold small stripers until Christmas. Casting a fly to striped bass against a background of Manhattan all-a-twinkle with Christmas lights is a bracingly psychedelic experience.

If you like boats but don't have one and don't want to spring for a private charter, try the party boats out of Sheepshead Bay and City Island—two New York neighborhoods that have managed to retain their fishing-village charm—for that certain elbow-to-elbow bonhomie. Even on fishless days, you can rely on a fine Runyonesque outing redolent of cigar smoke and diesel oil and punctuated with the imprecations and loud laughter of the old-timers who divide their days between gin rummy and fishing. Call Mike's Tackle in Sheepshead Bay (718-646-9261; $30 a day), or for information about party boats in Long Island Sound, check with Jack's Bait and Tackle on City Island (718-885-2042; $27 a day).

Of all the fishing opportunities in New York, my favorite is surf fishing with a fly rod. This is a fast-growing sport, and every year I see more fly-rodders along the south-facing beaches of



Captain Joe Shastay (right) and his civvy crew lean to in a nineteen-foot Mako.



Kayaking on the Hudson: Members of the Downtown Boathouse demonstrate their bracing techniques in New York Harbor.

Staten Island and all around Breezy Point, Brooklyn. Orvis New York (355 Madison Avenue; 697-3133) and the Urban Angler (118 East 25th Street; 979-7600) can advise you on gear. Paul Di Benedetto at Great Kills Bait and Tackle (4044 Hylan Boulevard, Staten Island; 718-356-0055), though not a fly-fishing expert, is an encyclopedic source for what's happening—and where. More locally, head to Manhattan Custom Tackle (913 Broadway; 505-6690).

When this fishing is on, it is really on. And as summer moves to Indian summer, when the false albacore make their annual two-week hajj to Breezy Point, you have a shot at one of the prime game fish on the eastern seaboard. I can think of nothing that offers quite that combination of idyll and adventure more than a clear afternoon under a high blue sky with battalions—make that divisions—of murderous gulls balled up over frantic bait fish being pushed by blues, stripers, and albies. With the city at your back and the grand corniche of Gravesend and Raritan bays leading on to the Atlantic, you may, if you have romance in your soul, feel as connected as an Algonquin to primeval New York.

PETER KAMINSKY

PADDLING IN MANHATTAN has all the elements of a spiritually rewarding wilderness experience—a little discomfort, some physical exertion, potential danger plus an almost surreal wide-angle-lens perspective of Wall Street, Yankee Stadium, and Riverside Church. Less theatrical than Central Park, wilder than the Met's roof garden, it's a quiet antidote to urban anxiety. "I like the freedom, the escape," says John Dowdell of the Downtown Boathouse—a hangout and launch site for kayakers located at Pier 26 in TriBeCa—"I like to get my butt in the water," he adds, something you can't accomplish riding the Staten Island Ferry.

Surprisingly, floating a humble little human-powered craft made of wood, canvas, and hemp in viscid oily waters occupied by barges, tugboats, and germs, is becoming increasingly popular these days. More and more seemingly rational people like Dowdell, who carries a cell phone in a waterproof bag while he's paddling, are risking impromptu Eskimo rolls in the East River, misdirected Circle Line–sniper fire off Harlem, or, worse, a brush with a "clothing optional" cruise boat in New York Harbor.

Along with the Hudson River renaissance, there's better access to the water, as well. There was a time when kayakers

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Tacking toward the Narrows: Manhattan Yacht Club members pilot a J-24 sloop.

stored their boats at Manhattan Mini-Storage and had to burrow their way through any narrow opening they could find, often dodging security guards to get to a rotting pier with a ten-foot drop to the water. Eric Stiller, a professional kayak guide, remembers taking David Lee Roth (who Stiller says prefers the soothing rhythmic motion of kayaking to meditation because he gets uncomfortable sitting in the lotus position) through a garbage dump around 14th Street to get their Kleppers into the Hudson. In addition to the Parks Department launch sites (three in Manhattan alone) now, there's the year-old Downtown Boathouse, for example, which allows members—including a certain hunky recreational-sports superstar and magazine editor—to store kayaks (he has three) for an annual fee of $200 per boat. The boathouse is open to the public; annual membership is $50; call 966-1852.

The Hudson River Park Conservancy (353-0366) will open a public floating dock nearby at Pier 25 this summer, where small craft can launch and temporarily dock. The conservancy has also proposed installing a dozen "get-downs," or platforms, from Harrison Street to 59th Street to serve as launch sites low enough that people can "dangle their toes in the water," says its program director, Noreen Doyle—a good idea for some of the students at the Hudson River Middle School who didn't even know there was a Hudson River, according to the school's principal.

Amazingly, anyone who wants to can paddle or row essentially anything that floats—or doesn't—on New York waters without a permit and without taking any kind of safety-instruction course (not dissimilar in theory to our city's taxi-driver-recruitment program). A permit—essentially a $2 registration fee (call 360-8131)—is required for any of the Parks Department launch sites. In spite of this, you should still know the rules of the road, the currents, the tidal cycles, rescue procedures, and, of course, how to paddle. You need to be concerned not only with reckless pleasure craft but with

O**NCE THE EXCLUSIVE PRESERVE** OF THE GENTRY, SAILING HAS BECOME **MUCH MORE EGALITARIAN AND SLIGHTLY LESS EXPENSIVE** SINCE THE DAYS OF J. P. MORGAN.

swift currents (usually a minimum of two knots for a good part of the tidal cycle, up to six knots in the East River; slack time is well under a half-hour) and the fact that there are no beaches for bailing out.

Cautious paddlers will check out the area's kayaking clubs and touring operations before purchasing that neoprene dry suit, spray skirt, and booties. Twelve-year-old Atlantic Kayak Tours (914-246-2187), which offers extensive instructional courses as well as excellent tours for all levels of paddlers, is adding 50 new programs to the 250 or so they already offer, many in local waters, including a New York Harbor tour, a Hell Gate run, and a 30-mile circumnavigation of Manhattan. It has a wide selection of kayaks and equipment from which to choose when you sign up for a tour. It also offers private and group programs (from $45 to $75). Eric Stiller, whose "high-strung—ummm, high-*energy*" clients have included Sandy Pittman, fitness avatar Radu, Calvin, Bianca, and the aforementioned hunky recreational-sports superstar–cum–magazine editor, will teach the Sea Kayaking Certification program ($550 for members; $850 nonmembers) at the Chelsea Piers (336-6051) this summer. The program is geared toward beginners starting in the sport center's pool and moving out to the Hudson for Statue of Liberty tours and the like. Also, the handful of clubs and associations—particularly Downtown Boathouse, Sebago Canoe Club (718-241-3683), Metropolitan Canoe & Kayak Club (P.O. Box 021868, Brooklyn, New York 11202), and Hudson River Watertrail Association (799-8756)—are good resources. There's no instruction per se, but more knowledgeable members are always willing to give novices pointers, take them out on trips, and even guide them through an eskimo roll.

ROB PATRONITE

ONCE THE EXCLUSIVE preserve of the gentry, sailing has become much more egalitarian and slightly less expensive than it was in the days when J. P. Morgan's 343-foot *Corsair* plied the waters between Wall Street and Long Island Sound. Just ask Michael Fortenbaugh, commodore of the Manhattan Yacht Club. He traces his bloodline back to the young dandy who, Fortenbaugh says, spontaneously introduced the tuxedo to society 90 years ago when a friend ripped the tails off his evening jacket at a formal party thrown by Mrs. Astor. Nonetheless, Fortenbaugh heartily avers: "Come on, this is New York. If you've made your money and you can buy your way in, welcome aboard!" Indeed.

What Fortenbaugh welcomes you to is a fleet of J-24 racing sloops moored in the North Cove Yacht Harbour (393 South End Avenue; 786-3323) at Battery Park City (which, incidentally, is chock-full of young dandies who've made their money and can buy their way in). J-24's are an ideal boat to learn sailing and racing aboard: They are fast, light in the water, and damn near impossible to turn over. Fortenbaugh divides his attention between the club, which is primarily a racing and social organization, and his Manhattan Sailing School, which trains interested novices and conveniently steers new members to the club. At the School, $460 gets you a twenty-hour course in Basic Sailing. Once you've successfully completed that and a second program in Basic Coastal Cruising (also $460), you can rent boats from the school's fleet for $150 per half-day. If you're going to sail more than a few times in the course of a season, however, or if you have an interest in racing, it makes sense to join the Yacht Club. A skipper's rate of $1,590 per season gets you unlimited use of the fleet, a place in the racing program, and invitations to a year-round calendar of dinners, regattas, and other such flummery.

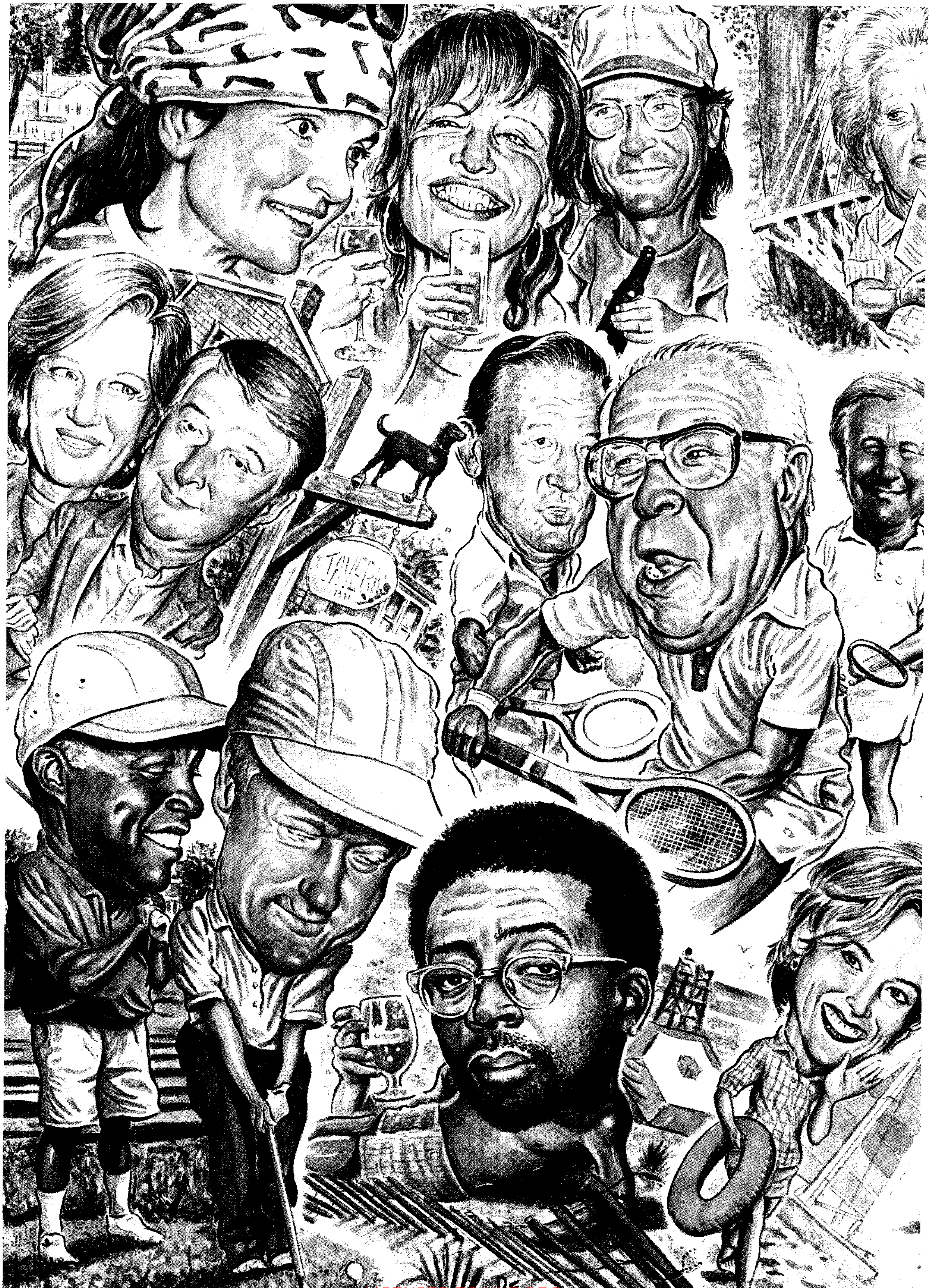
A few steps down the pier is the North Cove Sailing School and Club (393 South End Avenue; 800-532-5552), where learning is less expensive and sailing isn't. Here, you can take Basic Keelboat Sailing and Basic Coastal Cruising for $425 each. Once you've completed the courses, you're certified and thus eligible for a Skipper membership, which entitles you to pilot your own boat and will cost $900 per season, plus a onetime initiation fee of $1,150. A Crew membership (that means you get to sail only with more-experienced people aboard) costs $700 per season, with an initiation fee of $350. Charters for nonmembers (provided they can demonstrate extensive sailing experience) run $300 per half-day, $420 for a full day, on J-24s; more for larger boats such as a 32-foot Columbia cabin sloop.

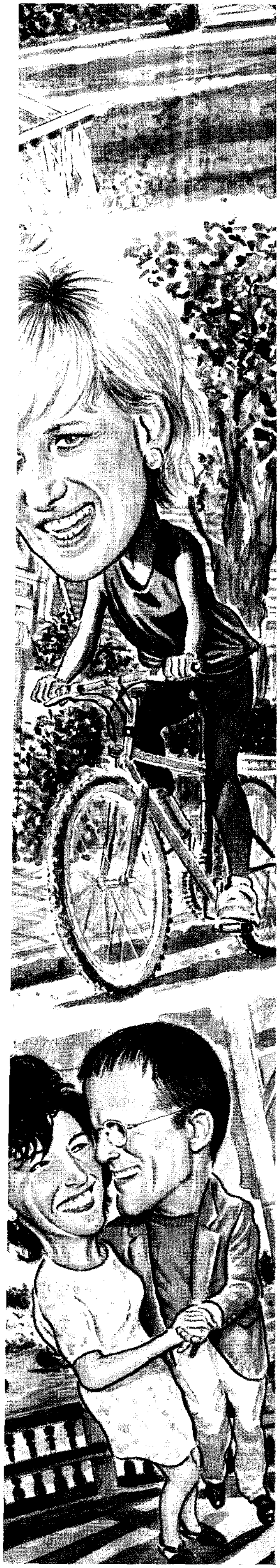
But for those who are disinclined to invest many hours or dollars in learning how to sail, there are some civilized alternatives. The Pioneer (207 Front Street; 748-8590) is a 102-foot gaff-rigged schooner that spent nearly a century hauling timber, stone, brick, and—curiously—oyster shells between Maine and Florida. These days, it hauls schoolchildren on educational excursions in the morning and Wall Street types for lunch-hour and evening cruises. At 12:30 P.M. every day except Monday, you can get a 90-minute jaunt around the lower tip of Manhattan for $12. A two-hour evening cruise that takes you from the Brooklyn Bridge on the East Side to the northern tip of Battery Park City on the West will cost you $16. If you're interested as much in the history of New York's port as in the view, this is the schooner for you. Pioneer is operated by the South Street Seaport Museum, and all of the cruises give you an earful about both boat and harbor.

But a few steps from the Staten Island Ferry terminal sits the reigning queen of New York Harbor. The *Petrel* (825-1976), named for the graceful long-winged seabirds that fly across the wave tops far from land, is a 70-foot racing yawl built entirely of mahogany and teak. Launched in 1938, she was laid in Brooklyn as a status toy for a hardware magnate whose name is lost to history. By the early sixties, *Petrel* had become the flagship of the Coast Guard Academy in New London, Connecticut, and was sailed more than once with President Kennedy at the helm. Nowadays, as tourists clamber aboard the nearby Statue of Liberty ferry, this yacht is the near-exclusive province of New Yorkers Who Know.

For $22, you can cruise to the mouth of the harbor—which is to say, the Verrazano Narrows Bridge—and back after work. As *Petrel* pushes off, get yourself a beer at the onboard bar and find a spot beneath the 90-foot mainmast. As she heels to one side, beating into the wind, look up and watch the 3,000-square-foot sails capture the breeze. Then glance back toward shore and you'll understand for the first time what Katharine Hepburn and Cary Grant meant in *The Philadelphia Story* when they used the word *yahr*.

MATTHEW MCCANN FENTON





POWER ELITE EDEN

IS **MARTHA'S VINEYARD,** MORE AND MORE THE SHOWCASE FOR THE **DISCREET OSTENTATIOUSNESS** OF THE LIBERAL ESTABLISHMENT, BECOMING THE **NORTHERNMOST HAMPTON?** **BY ERIC KONIGSBERG**

OHN BELUSHI'S GRAVE SITE ON MARTHA'S VINEYARD is remarkably easy to find, and every day when the weather is warm there are dozens who make the pilgrimage, following the turns of the South Road, through the scrub oak of Chilmark. A hundred feet from the entrance of Abel's Hill cemetery, his plot is the first one you come to, surrounded by its own split-post fence, with a private footpath, so that when the gates are closed off-hours, you can still make your way in for a full-moon vigil. At one end is a bench; at the other, an enormous headstone of irregularly hewn granite. Its glossy front side reads BELUSHI. No dates, no epitaph. But of course, that is enough.

Belushi considered Martha's Vineyard his spiritual home. He began coming here in the seventies, around the same time as Jacqueline Onassis and Dan Aykroyd—one of several waves of celebrity immigration the island has seen over the years. Belushi loved the place for its peace and quiet, sure, chasing interlopers from his beachfront with a stick, but there was more to it. Some decades before, the Vineyard had established itself as an edenic roost for the cultural elite, not merely the rich or the famous but those who were simultaneously rich and famous and kicky and socially conscious and had gone to Harvard or lectured there. Or at least two of the above. The hippies were aristocratic (Carly Simon, scion of Simon & Schuster). The pop stars had been in mental institutions (James Taylor, who married Carly, brought his whole family over, where they have stayed long after he and Carly split). The Cold War defense secretaries were into skinny-dipping (Robert McNamara, and besides, he apologized 25 years later). And the bankers had protested at Brown and worked as journalists (who else? Steve Rattner). You get the picture.

The Vineyard came to exist as an alter-

Don't call them Glitterati Top row, from left: Jackie Onassis, Carly Simon, James Taylor, Katherine Graham. Center row, from left: Diane Sawyer, Mike Nichols, Mike Wallace, Art Buchwald, William Styron, Princess Diana. Bottom row, from left: Vernon Jordan, President Clinton, Spike Lee, Sharon Stone, Mary Steenburgen, Ted Danson.

ILLUSTRATION BY **DREW FRIEDMAN**

"MAYBE **BECAUSE WE SELL [BLACK DOG]** T-SHIRTS BY CATALOGUE, IT MEANS PEOPLE DON'T HAVE TO COME HERE **JUST TO BUY THEM,"** SAYS THE BLACK DOG'S MANAGER.

native reality, far from the madding crowds, with its own social and ethical codes. Where else but on Chappaquiddick, after all, could Teddy Kennedy have gotten away with it? (Don't say Brentwood—it doesn't have a bridge.) Where else could Art Buchwald have more social standing than Katharine Graham? Where else during 1994 could Bill Clinton have been popular, as he was, on his second consecutive summer vacation there?

I pulled into Abel's Hill one afternoon in late May. A bearded man in a Patagucci and sandals crouched in front of Belushi's grave with a camera, snapping away as his friends sat waiting in a rental car. From a house across the road, a pair of older women approached, slim but matronly women, sixtyish. One wore a Phillips Academy sweatshirt; the other had on Wellington boots and a ragg sweater from Bean's.

"Why do you people keep coming here?" the woman in the Andover sweatshirt called out to the hippie photographer, in a tone of indignation that assumed some kind of familiarity.

Oblivious, the hippie repositioned himself for a better angle, never peering up.

"Excuse me," the other woman, in Wellies, said. "But just what is the fascination with John Belushi's grave? Can't you leave him alone?"

The man looked up vacantly. "I don't know," he said. "It's just kind of cool. It's, um . . ."

"It's weird, is what it is," Wellies cut him off. "And it's out of control. This morning, I saw people sitting right in front. I think they were meditating."

"His body isn't even here, you know," Andover-sweatshirt said. "His wife had it moved to Chicago, she was so worried someone would try and exhume it in the middle of the night."

"Really?" said the hippie, somewhat disappointed (Belushi's body is rumored to be in another, unmarked plot at the cemetery.) He wandered off toward a Dumpster at the edge of the driveway.

"I don't understand what the big deal is," said Wellies. "I think the other Belushi, his brother, has a lot more on the ball than he ever did."

"Only thing of his I liked was 'No Coke, Pepsi,'" Andover said.

The women explained that they were longtime summer residents of the island, out here from Connecticut for the weekend, getting their houses ready for the high season.

"I've never seen the Vineyard so crowded in May," Wellies said. "There's gridlock in Edgartown already."

"The island can't handle it."

In a minute, the hippie returned, brandishing fresh *art trouvé* from the garbage: two empty beer bottles. He stuck a flower in one and set them on the headstone, where they joined some pebbles and a Snickers wrapper, and resumed his photography.

"Oh, look what he's doing now," said Wellies, more than loud enough for him to hear.

"I think this is somehow, you know, appropriate," he said.

"Well, couldn't you at least leave money—for the island?"

The hippie fished around in his pocket and sheepishly plunked the contents on the grave. "Here's a quarter."

MORE THAN ANYONE ELSE, IT IS THE CLINTONS whose visits have made a household name of the place. Crowds there have since risen to a level that the island had never known—100,000 now live there in the summer, with only 16,000 year-round. ("One always makes the distinction B.C. and A.C.," says Alan Dershowitz, who owns in Chilmark. "Before Clinton and After Clinton.") Still, when the Clintons went, it signaled more the effect of the Vineyard's appeal than a cause. In fact, many saw the visits as a calculated attempt to restore a bit of Camelot-like glamour to the president's image.

Out at the far end of Long Island, there may be a handful of towns to which the likes of Steven Spielberg, Tom Hanks, and Calvin Klein all flock. But culturally as well as geographically, the Hamptons amount to only an extension of Manhattan, and, lately, West L.A. Martha's Vineyard, meanwhile, has come to represent the vacation experience of the entire Eastern liberal Establishment. Not just Buchwalds and Grunwalds but Skip Gates and Alan Dershowitz, Vernon Jordan and Harvey Weinstein, William Styron and Beverly Sills and Spike Lee. And also movie stars: Kevin Costner, Sally Field, Glenn Close, and Sharon Stone have all been around in recent years. Even Princess Diana. Ted Danson and Mary Steenburgen were married on the island in the fall, with President Clinton in attendance. Over the past few years, the Vineyard has gotten more prominent and somehow, for a resort town, more relevant than ever. As one indicator, consider the fact that the New York *Times* has chosen to put Vineyard news on the first page of the national section twice in the past eight months—with a story about ferry availability and one covering the Martha's Vineyard Striped Bass and Bluefish Derby.

There's an odd appropriateness to this. "I suppose you could say that the Vineyard is to the world of summer communities what the *Times* is to newspapers," says Richard Reston, editor-in-chief of the *Vineyard Gazette,* the island's paper of record (there is also the populist Martha's Vineyard *Times,* which caters more to year-rounders). Reston should know, with his genteelly ink-stained lineage, as the son of legendary *Times*man Scotty Reston, a Vineyard pillar who bought the newspaper in 1968 and handed his son the reins. Both the island and the *Times* are absorbed by an ethos that is at once culturally aware, morally concerned, politically neo-neo, and all the while *au fait* with its high station in the world. And that is the Vineyard's appeal. When Alan Dershowitz tells the story of how he handled a Holocaust denier who was grandstanding on the island, he pauses to exclaim: "And this was on the Vineyard, no less. On the Vineyard!"

"MARTHA'S VINEYARD HAS a progressive history," says *60 Minutes's* Mike Wallace, who owns a house on the water in Vineyard Haven. "In the twenties and thirties, the island was home to Roger Baldwin, who founded the ACLU. And [the painter] Thomas Hart Benton, and [blacklisted writer] Max Eastman." That was how the mainland elite thought of the Vineyard, when it thought of it—as an old thirties lefty retreat. Drawing-room communists of the highest stripe, Baldwin et al. started their own club because, in classic New York or Boston terms, they were unclubbable. That the Vineyard town of Oak Bluffs had already, since early in the twentieth century, been playing host to a community of vacationing black professionals only added to its allure as a *salon des refuses,* and to this day, Oak Bluffs's existence—with Spike Lee, Skip Gates, Lani Guinier—has remained a source of mushy paternalistic pride among the island's well-born white denizens.

There are other enclaves, all merging and overlapping in one giant separating organism. The Waspishly anonymous Edgartown, a theme park of yachting and casual snobbery. Vineyard Haven, still a colony of mid-century-era belletrists and Beltway types who now affect the pose of island's *ancienne noblesse* (Wallace, William and Rose Styron, Sheldon and Lucy Hackney, Jules and Jenny Feiffer, Frank Lautenberg). Up-island, to the west, are the occasionally more free-wheeling Chilmark, Menemsha, and Gay Head. This part of the island is home to its fertile nude-swimming subculture—on Lucy Vincent Beach and Zack's Beach—a nook of sixties recidivism that the journalist Guy Martin, whose wife's family has owned a house in Chilmark for 25 years, calls "the Vineyard's caring/you-don't-mind-if-you-see-my-dick school of bathing."

And this is Peter Simon's world. "It's a special kind of person who comes here, deep and thoughtful and spiritually aware," says Peter Simon, who, as Carly Simon's brother, ranks as Vineyard royalty. Peter is a year-round resident and earns a living as a photographer. Though he spent the early part of his career producing books on the subject of reggae music, the Grateful Dead, and his sister Carly, Peter long ago emerged as the Vineyard celebrities' first choice to take the pictures at weddings and bar mitzvahs and other events. The garden party he throws every year with his wife, Ronni, is among the biggest all summer. People say Ted Danson shows up without his wig. "All the heavyweights are there," Peter is telling me one evening at an Edgartown bar. "It's just a potluck party, for 150-ish. A combination post-hippie, preppy, celebrity crowd. Just my communal philosophy with extremely wealthy people. It brings out the best in everyone."

The sky above Edgartown Harbor is turning pink. We sit in silence, watching the boats come in.

"By the way," Peter says after a while, "I'm not that wealthy. I'm sort of at the low end at my parties."

Peter is a slightly long-haired fellow of 49 who wears tinted glasses, a herringbone jacket, and no socks. He walks into a party like he's walking onto a yacht. He speaks fondly of childhood jaunts from Riverdale with his family. "These were loving times. Hey, I did a number of acid trips in the late sixties. I ran a movie theater here then, and we did Grateful Dead dance parties where we didn't charge admission. We had hundreds of Deadheads lying on the floor listening to my stoned-out bootlegs. But, see, we didn't have the crowds of Woodstock."

Jokingly, I ask whether maybe it's got something to do with the Vineyard that the preppiest, Waspiest kids in boarding school and college were always the ones who were such devotees of the Grateful Dead.

Peter answers seriously and quickly, as if he has given the matter great consideration over the years.

"I think it's genetic," he says. "A predisposition determined by birth."

Sorry?

"Well, I mean, it has nothing to do with your politics—there are people who love the Dead who are very conservative. And there's not a regional connection—people on both coasts follow the Dead, people from all over. There's just a certain type of person."

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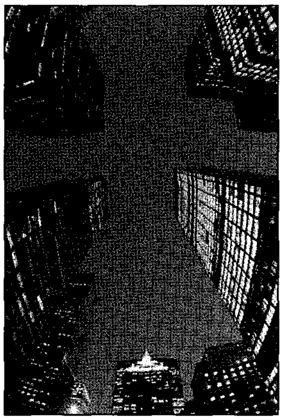

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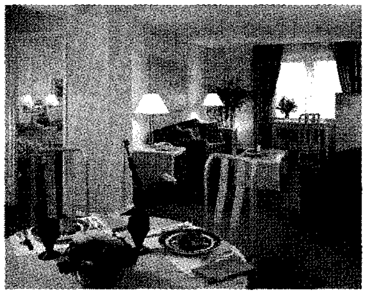

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Meaning a preponderance of rich Episcopalians have it in their blood to like the Dead?

"Exactly."

SOME SUNDAYS, PETER SIMON and his friends gather around his kitchen table to play poker. Tonight, the klatch includes Guy Webster, a boulevardier showbiz photographer and music publisher from L.A.; Paul Darrow, the owner of a posh country inn in Menemsha; a woman who works as an astrologer on the Vineyard; and a couple of financial types. As a hand is being played, it is revealed that the astrologer has inferred from the stars that this summer will be a stressful one.

"Uh-oh," a guest says. "That means more Hamptons houses.

"Fucking Hamptons houses," says another, a brusque businessman from New York. "One just went up near me in Gay Head. The guy's got three-story Palladian windows all around it. And polished concrete floors!"

Playing *Why the Vineyard is not like the Hamptons* is a hardy perennial for grandees, new and old, of the Vineyard. "The houses are simple here, the plots of land are larger, and the architecture fits in with the surroundings," Guy Webster explains later. "It doesn't feel like some kind of rich suburb the way Southampton does. And no one cares how much money you make. The one thing people are snobby about here, unlike in L.A. or the Hamptons, is where you went to school."

At Steve and Maureen Rattner's party last summer, friends boast, the couple invited gardeners and other locals who'd worked for them, allowing them to revel shoulder to shoulder with Vernon and Ann Jordan, Jim and Sharon Hoge, Katharine Graham, Robert Morgenthau, and the Styrons. "You'll meet two people at a party, and one will be a movie star and the other will be a stonemason," says Webster.

All of this bespeaks the Vineyard's preoccupation with class—or, rather, an ostentatious insistence upon seeming to ignore it. Where social activity on the Hamptons seems more and more preoccupied with money, the spirit of the Vineyard is guided by its artist-colony heritage and the idea of an ethical vacation. On the Vineyard, there is presumed to be some vague, underlying morality, a Labrador-retriever-like sad nobility to swimming in the ocean and going for walks in the woods and thinking grand thoughts all the while.

One very Hamptons-like moment on the island occurred last summer, when Diane Sawyer and Mike Nichols paid $5.3 million for the Katherine Cornell estate in West Tisbury. It was the biggest sale in the history of the island. "That's not good for the island," Peter Simon says another night. "But I don't mind Diane Sawyer so much. She's cause-oriented."

Rumors of other acquisitions fill the room. That Princess Diana has bought a house on Chappaquiddick (false, apparently). That Sharon Stone has bought a house on Tashmoo Farm, in West Tisbury. That Oprah Winfrey may buy Jackie's estate in Gay Head (she denies it). That Carly almost sold her house to Michael Jackson two years ago.

"I heard that Dershowitz is having O.J. out this summer," says a local real-estate mogul. "He will not be well received."

"Oh, that would be in really bad taste," Peter says.

"What would he do—play golf at Farm Neck?" the mogul says.

"I'll call Alan and put an end to it," Peter says. "I think he'll respect that. I don't think Alan would be that stupid."

"No."

" 'Cause he's very bright."

THE VINEYARD'S recent rise may well have been, um, organic. But there are those who have marketed the island with aggressive piety. At Bunch of Grapes Bookstore in Vineyard Haven, a table near the front displays for sale upwards of 120 Vineyard-related works, from cookbooks to histories to deeply philosophical fishing guides. There are Vineyard calendars and videotapes. One CD series (produced by Peter Simon) is *The Vineyard Sound,* which features Carly and a bunch of (very) local folk bands, and of course includes extensive liner notes. There are also the *On the Vineyard* coffee-table books (photographs by Peter Simon), page after page of dewy vision—country roads hung with wisteria, an inordinate number of sunsets, weathered shingles galore, and a handful of nude-beach shots. Essays by the usual suspects accompany: Lisa Grunwald on why renting a farmhouse is not as nice in New Hampshire as in the Vineyard ("I watched the sun set each evening, thinking about the Vineyard as if the Vineyard was a lost romance. This happens to me all the time. . . . I tried hard not to give in. I didn't *say* the word Vineyard"); John Updike (once a frequent visitor) on walking barefoot; William Styron in praise of Vineyard Haven; Mike Wallace in praise of Vineyard Haven. Another classic of the genre is *By Vineyard Light,* a collection of Rose Styron's poetry.

"People here have a thing about worshiping the light," says Reston one afternoon from his post as the island's clear-eyed observer. "They send me poetry about the quality of light here. It's all over my editorial page." But then he too slips away, losing himself to the view of tidy Edgartown from his window at the *Gazette.* "Of course, there *is* something about the high ocean skies. The northern light." He leans away from his desk and thrusts his chin toward the heavens. "The clarity of a completely unpolluted atmosphere. It does bring some extraordinary qualities into what we see around here. I mean, the changing colors of the water reflecting off the sky and all that."

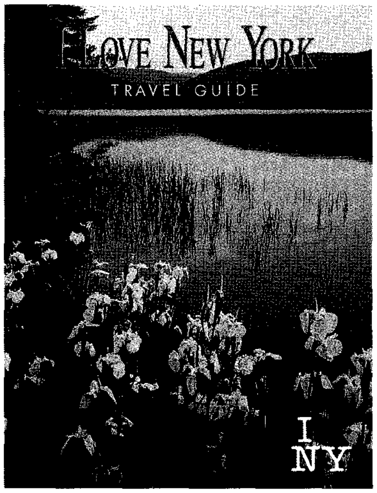
Rose Styron, best known on the island as Vineyard Haven's superhostess, says, "The light and the landscape and my friends, they all nourish me. It's a fine nourishment."

Treacly is perhaps the word that best describes this branch of the Vineyard's family tree, where the island's post-hippie culture has been sentimentally appropriated to meet the needs not so much of tourists but of more recently ensconced summer-home arrivistes. The Hot Tin Roof, a nightclub opened, then sold, then bought again this year by Carly Simon (along with a handful of investors, including Rattner), is a treacly place. (Invitations to an August party were printed on old shingles.) So is the high-end home-wares store that Carly and a friend are opening this summer. Some wizened residents even refer to Peter Simon, Carly Simon, and Rose Styron as the island's "three fountains of treacle."

OF COURSE, MARTHA'S VINEYARD'S more rugged, old-money strain has proved to sell just as well—the exemplar being the Black Dog Tavern and its ubiquitous T-shirts. The T-shirt is fairly definitive of the Vineyard: a black Lab, preppy and athletic, on the front; the year on the back—a way of showing how long you have been going to the island. It's simple, unadorned, good-natured, honest. It works. (The wrought-iron sign in front of the restaurant, which is not even visible from the street, is lower still in concept, bearing only the silhouette of a dog and the word TAVERN—which, by the way, is a bit like Belushi's grave in its opaque understatement.) And although the shirts have been around since the summer of 1980, strategic advertising and sheer luck turned the restaurant almost instantly into a multi-million-dollar success in the early nineties. By then, the T-shirts were on every second yuppie in New York.

The Black Dog evolved, as the market forced it to. The menu got nouvey. And the restaurant, which now operates an adjunct bakery and café, has a staff of 100 people year-round—12 just for mail orders, which bring in as much money as the restaurant.

This being Martha's Vineyard, however, the restaurant's proprietors profess an ambivalence about the boom. "It was not what we were trying to do," says Elaine Sullivan, whose job since the late eighties has been to run the Black Dog's catalogue operation. Then why on earth start a mail-order business? "If we wanted to make as much money as possible," Sullivan says, "we could do a lot more. We don't buy mailing lists." Joe Hall, the Black Dog's longtime manager, claims to actually resent all the business. "I think what happened to the island in the summer is terrible, and it's awful that it happened here [at the restaurant]," he says. "All of us at the Black Dog dread Memorial Day. Then we have a calendar counting the number of days until Labor Day, and it never comes soon enough. In the



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nineties, the Black Dog became an icon of Martha's Vineyard—fine. But those kinds of icons don't have that much meaning. About the only good that comes from our business is the fact that we can employ a hundred people on the island. And maybe because we sell those things, the T-shirts, by catalogue, it means people don't have to come here and clog the island just to buy one."

THAT THE VINEYARD IS GOING to ruin is simply not true. At least it isn't physically. Most of the island is still wooded, and the Land Bank Commission, which reaps a 2 percent tax from every home sold on the island, buys up a good deal of land every year. The attempted purchases of two large properties by mall and condo developers in recent years were fought by the island in court, and defeated at great expense. There is still virtually no fast food—a McDonald's franchise was beaten back by an emotional movement in 1979; there is no Blockbuster.

Nonetheless, 1995 may stand in history as the year Martha's Vineyard went Hollywood. That's largely because of Sharon Stone, who made a grand appearance last summer, sashaying into the Oyster Bar in Oak Bluffs—the closest scene the Vineyard has to Nobu—switching tables, her head wrapped in an Hermès-style scarf.

Stone was the houseguest of Bill Rollnick, a wealthy businessman and a generous contributor to political campaigns, who, with his wife, Nancy Ellison, was also on the Vineyard for the first time. "This guy Rollnick showed up out of nowhere and decided to make his debut," says one summer owner. "He became the talk of the Vineyard." One story had Rollnick going to great lengths trying to set up a party date on the Vineyard for his friend Rosanna Arquette. In another, he arranged to bring Stone out for a date with Art Buchwald. At a party, Rollnick was said to have been introduced to a congressman and to have blurted immediately, "How much can I give you?" At the island's annual charity auction, emceed by Buchwald, Rollnick paid $5,500 for two tickets to a Carly Simon–James Taylor reunion concert (what else?), and $30,000 for a package that included private readings by both Styrons and a one-song, a cappella serenade by Carly Simon—the biggest bid of the night. Rollnick and his wife brought their own chef for their stay, from Moulin de Mougins in the South of France, and threw a large dinner party. "We didn't know anyone on the Vineyard," Rollnick says, "and so we figured that would be a good way to introduce

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ourselves and our guests to people on the island. One of the nice things about the place is, if you invite them, they will come. Regardless of whether they know you." Exactly. By all accounts, the Vineyard's A-list showed up at the Rollnicks' party, even though some had the nerve to make fun of him afterward.

The Vineyard is bracing itself for 1996. Rollnick's behavior notwithstanding, people fret that an election year could bring a slew of political fund-raisers, just as has happened at the Hamptons in recent years. "We started to see that in '94," says Rick Grand-Jean, a New York financier who has been going to the Vineyard for a dozen years. "Some clever person must have had the idea and said, 'Look at all the rich people here together in one place with no work to do.' " Among the largest fund-raisers were an affair Carly Simon hosted for Mario Cuomo's race for governor, and Frank Biondi's similar effort for Californian Kathleen Brown. But, says another regular of the circuit, "someone stood up and said, 'Is this really the time or the place for it?' And the word went out. It's very easy to curtail. There are certain people on the Vineyard you need to have a decent fund-raiser—Steve Rattner, Biondi, Vernon Jordan, Carly Simon or James Taylor. If they're not going for it, forget it."

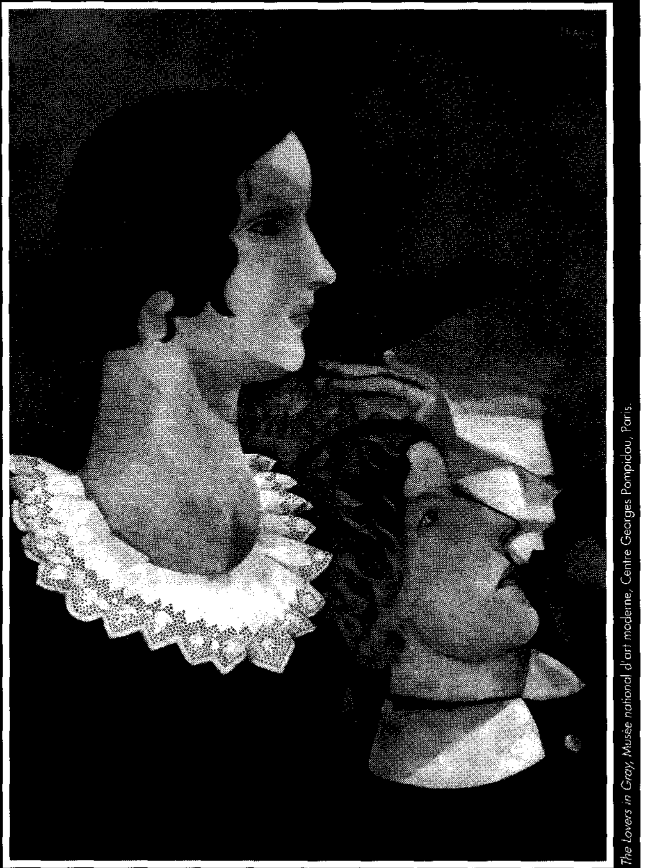
Instilling a sense of trepidation may be what Martha's Vineyard needs to do if it is to maintain the aura that formed its golden community in the first place. Leaving the island, I ran into Guy Webster, Peter Simon's friend, who is credited for having brought Danson and Steenburgen to the island. He was on his way home to Los Angeles but said he'd be back in Menemsha for the later part of the summer. "We might have some friends out," he said. "But no one from Hollywood, no celebrities. I got in way too much trouble for what happened last year." ■

How to Get There

Woods Hole's Martha's Vineyard and Nantucket Steamship Authority (508-548-3788/477-8600/693-9130) runs ferries roughly hourly from 7:15 A.M. to 9:45 P.M. Taking a car onto the island costs $76 round-trip, plus $9.50 per passenger. Reservations are required June 18 to 20, June 28 to July 4, August 13 to 15. Call 508-477-7447 up to one hour before sailing time. On other dates, arrive by 2 P.M. for a guaranteed berth.

Martha's Vineyard Airport (508-627-9018) gets three or four flights daily from Newark on Continental Airlines (212-319-9494). Tickets cost $288 round-trip for a 21-day advance purchase, or $264 one-way closer to your departure date.

The Early Years



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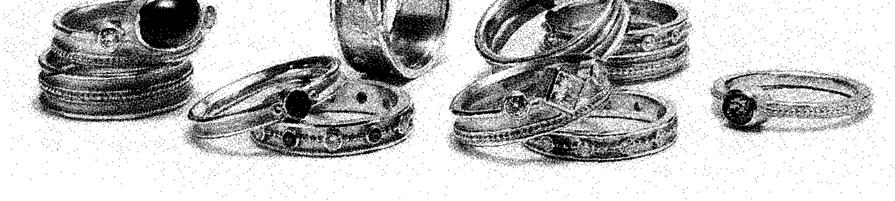


THE NEW WAVE

THE SHORE BREAK AT **ROCKAWAY IS KILLER,** AND IT'S EIGHT FEET AND TUBING OUT AT MONTAUK: AFTER LAST SUMMER'S STORM-DRIVEN SWELLS, **NEW YORK SURFERS,** NEWLY STOKED, ARE STANDING UP TO BE COUNTED. **BY ALEX WILLIAMS**

IT'S 5 A.M. WEDNESDAY, ON AVENUE B. Scurrying into view from the illuminated mist of Tompkins Square Park comes a man in a kimono and green hair. "*He* must have had a late night," says Stephen White, who is 43 years old and bouncing on a wooden skateboard, his gold hair cascading beneath an old red stocking cap, which he must wear, he deadpans, as a member of a Buddhist order ("Renegade Zen," he says). Chris Bartle, meanwhile, is shaking the sleep from his head and strapping a couple of surfboards onto the roof of an older silver Mercedes. For now, he's trying to justify the supreme discomfort by reminding himself, "Eight feet tall. And tubing." At this hour, sentences come out fractured, vague. "We've been out the last two mornings," says Bartle, straining against his roof rack.

"Yesterday, it was verging on the too-brutal-for-fun quotient," adds White.

The two are an odd couple, bound by a common dependence—surfing. Like most New York surfers, they take the waves when and where they can find them, and when they're in Manhattan, that usually means Rockaway Beach, which has a surprisingly consistent beach break and is (at 5 A.M.) only a 30-minute drive through Brooklyn.

The term *New York surfer,* of course, seems ridiculous, a joke; the surfboard is still the ultimate totem of breezy, permanently sunny Taoist fecklessness, a sensibility one imagines would instantly wither in the world capital of hierarchy and schedules.

New York surfers, however, have come to thrive on the counterintuitive. They surf in snowstorms, go on safari via subway. Some maintain lucrative careers. At Rockaway, there's even a subculture of surfing firemen.

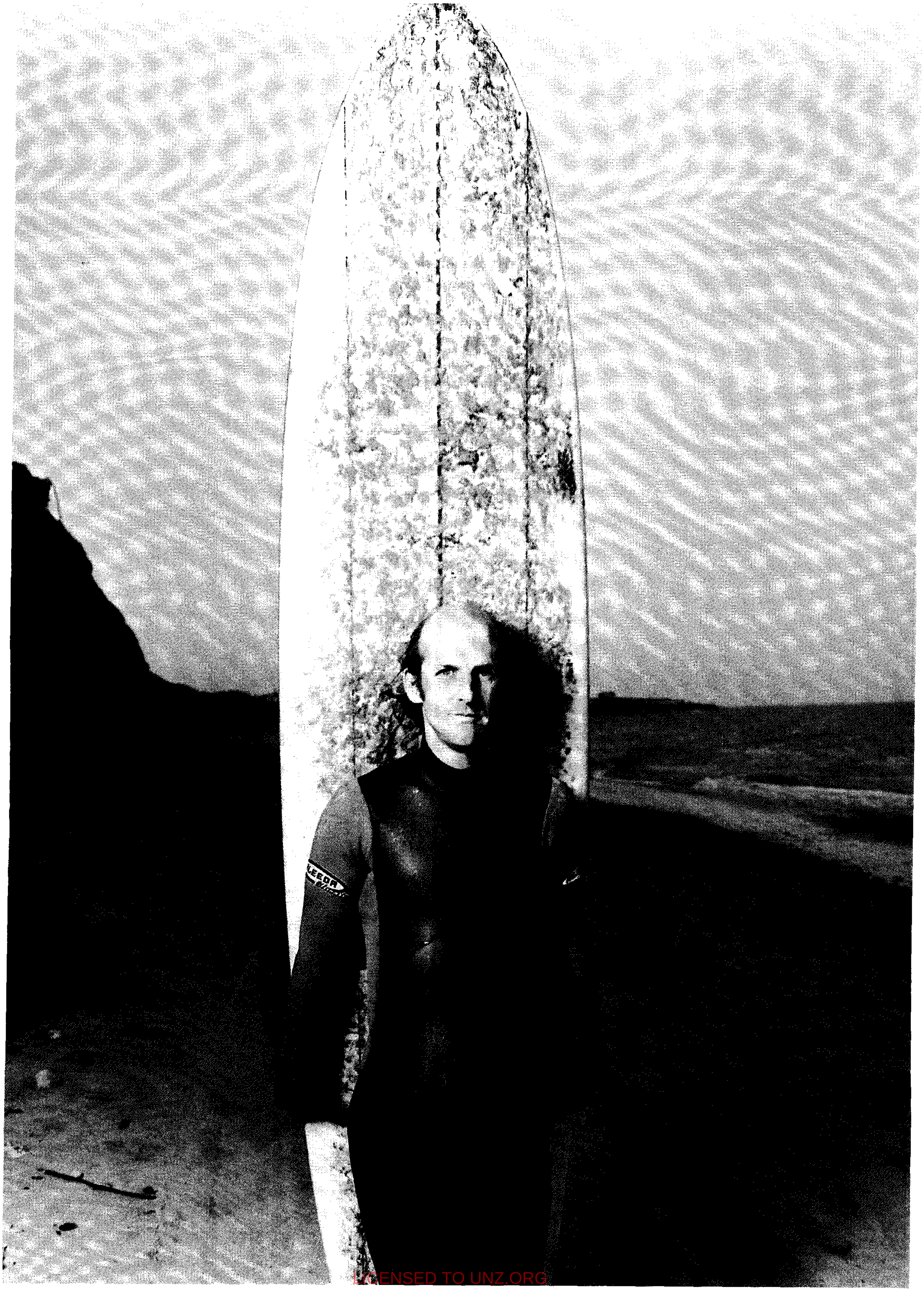
Bartle, who as a real-estate and corporate lawyer should be at work by ten, has still managed to surf six of the past eight mornings. "Either I'm obsessive-compulsive and have *attached* myself to surfing," Bartle says, now behind the wheel of the Mercedes, "or it's *surfing,* itself. I was reading this article, this where-are-they-now thing about the top 100 surfers from ten or fifteen years ago. It was frightening. There were a couple of electricians; a few worked in stores. A lot had no visible means of support." He falls silent for a moment.

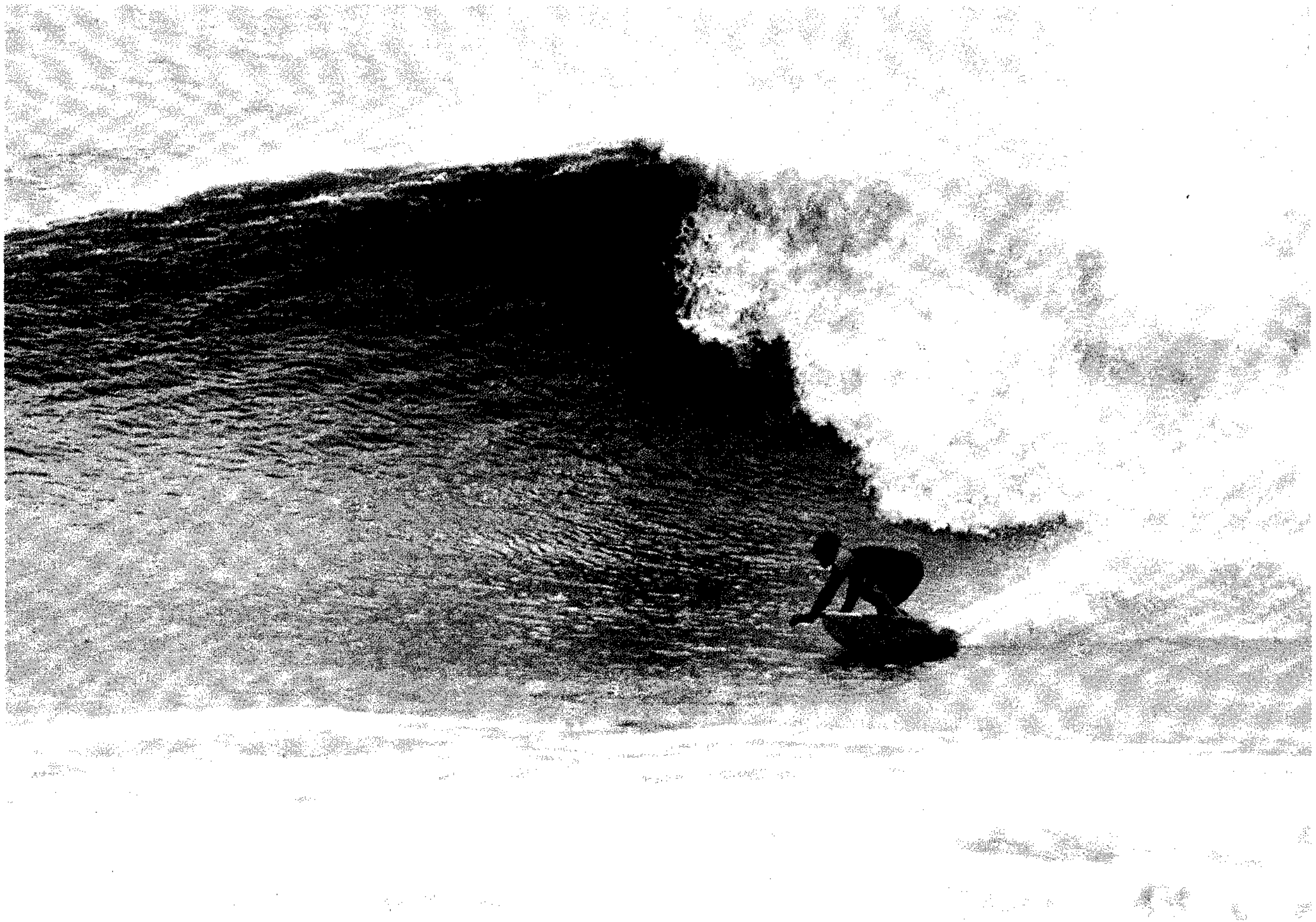
"People alter their lives for surfing. They don't alter their lives for squash. Surfers call it *stoked.* You know it when you meet someone else who is stoked."

White, for his part, is nothing if not stoked. He's a painter (both abstract and figurative, he says), born into a well-to-do Manhattan family. He started surfing in the Hamptons when he was 12, lived for several years in Santa Barbara, and now divides his time between a blue

Painter–longboard artist Stephen White: After surfing, says White, "you have this glow. Whether you're on Long Island or in New York, you just have this smile on your face."

PHOTOGRAPHED BY **STEVE MELNICK**





“O**NCE THEY HEAR THERE’S SURF** . . . THEY FIND THEIR WAY TO ROCKAWAY. YOU’LL FIND **KIDS RUNNING FROM THE SUBWAYS.** GREEKS, ISRAELIS, ASIANS. ANY WALK OF LIFE.”

barn-studio in Bridgehampton and a West Village apartment. White is known around the northeast beaches as an accomplished longboarder and a de facto poet of the surf, a trust-fund Spicoli. “When you get a ride,” he says, “let’s say you get the tube ride, and the wave comes over you, and the sound changes, and the light changes, and all of a sudden you get this feeling in your stomach”—he makes a wind-tunnel sound, twisting his fist near his belly—“and then you come out, and it’s like you’re totally exhilarated and amazed. And then . . . it’s *over.*”

He pauses.

“*All you can think about is doing it again.* You’re paddling, you’re halfway out, and you don’t even know you’re paddling. But the other thing about it is, when you get home, you get this other glow, this sort of afterburn. All you can think of is . . . *shower*? And *food.* You want to empty every restaurant refrigerator down your throat. But you have this glow. And whether you’re out on Long Island or in the city, you just have this smile on your face like . . .”

His face freezes into a smile of indescribable bliss.

On the outskirts of Rockaway, the dawn has lightened to a sickly gray. The car passes beneath a rattling subway train.

“Last year there was this morning, there was so much snow we couldn’t drive out to the beach. It was during one of the big storms . . .” Bartle says.

“. . . So we took the A train out,” chips in White. “With our boards . . .”

“There was so much snow on the sand, we surfed the beach—just rode our boards out to the water,” says Bartle.

The car pulls up to a rusting chain-link fence around a handball court in the shadow of giant, Stalinist brick buildings. The waves are breaking beautifully across sands dotted with empty fortified-wine bottles, Styrofoam noodle cups covered with kanji characters. This terrain belongs to Tom Sena, the owner of Rockaway Beach Surf Shop, who supplies immigrant kids from the projects with inexpensive boards: “The surfing scene here is poor kids whose fathers wash dishes,” he says.

White gets out and begins to pull on his ribbed dry suit, his bare feet dancing on cool pavement.

For the next 90 minutes, the two are bobbing in the gray-green violence near the jetty, almost lost in the mist. Afterward, on the sand, White stares down the beach, past two doughy women taking a morning stroll in exceedingly colorful athleticwear. “Seven people today,” he says. He purses his lips approvingly. “Major breakthrough.”

A slimmer figure appears in the distance.

“The lone surfer chick is out,” White says. “She comes out here, surfs alone in the winter. We can’t figure out what’s her bag.”

Photograph by Bruce Chrisner.

MONTHS PASS. The scene is Lido Beach, the ASP East Pro/Am contest, near Long Beach in Nassau County. Death metal churns across the sand from big black speakers. Local surfers face a few insurmountables, like the fact that the Atlantic is a smaller ocean than the Pacific and has a continental shelf that deflects the swells somewhat; there are never Waikiki-like twenty-foot days. Still, that leaves plenty of waves, and the locals welcome an opportunity for some recognition.

"Don't say anything about your mom or your favorite spot. It's on the record," counsels a voice, Stephen White's, of course, addressing a bleached young surfer and nodding toward my tape recorder.

The day is gray and crisp, but the long winter is over. Also on the beach is James Breslin, 41, son of Jimmy. James has been surfing with his twin brother, Kevin, since they were 8 and the Beach Boys were new. He has the sound of asphalt in his voice, and his father's wise-guy eyebrows. "New York, you think of grittiness, but we have 120 miles of coastline," says Breslin, by day "a real-estate professional."

"August into October, with the storms, we tend to get the largest waves. Although it depends. If there's a pressure system or a weather front, waves will come in, and along these sand-spit bottoms, any given town—Long Beach, Lido . . . Rockaway is *very* good. Don't fail to recognize that. The 88th Street jetty there is a winner. Surfers who end up in New York, twenty minutes away is Kennedy airport. They may not know there's a place to surf, but once they find out through the Rockaway Beach Surf Shop, Tom Sena, that there's surf, they find their way to the jetty, they find their way to Far Rockaway. You'll find kids running from the subway cars. You'll find Israelis, Greeks, Asians. Any walk of life. Young boys from the Caribbean whose families have just relocated here."

Perhaps no one but a real-estate professional understands the subtleties of location more than a surfer. In contrast with New York, which has countless status systems, surfing has only two. First, there's the hierarchy of skill, the real surfers versus the "kooks," or beginners. Then there is the system of territories, of "locals only," which is as international as surfing itself. California surf punks might guard their waves with fists, but in New York, as always in New York, entering the sanctified corridors is for many not even an option.

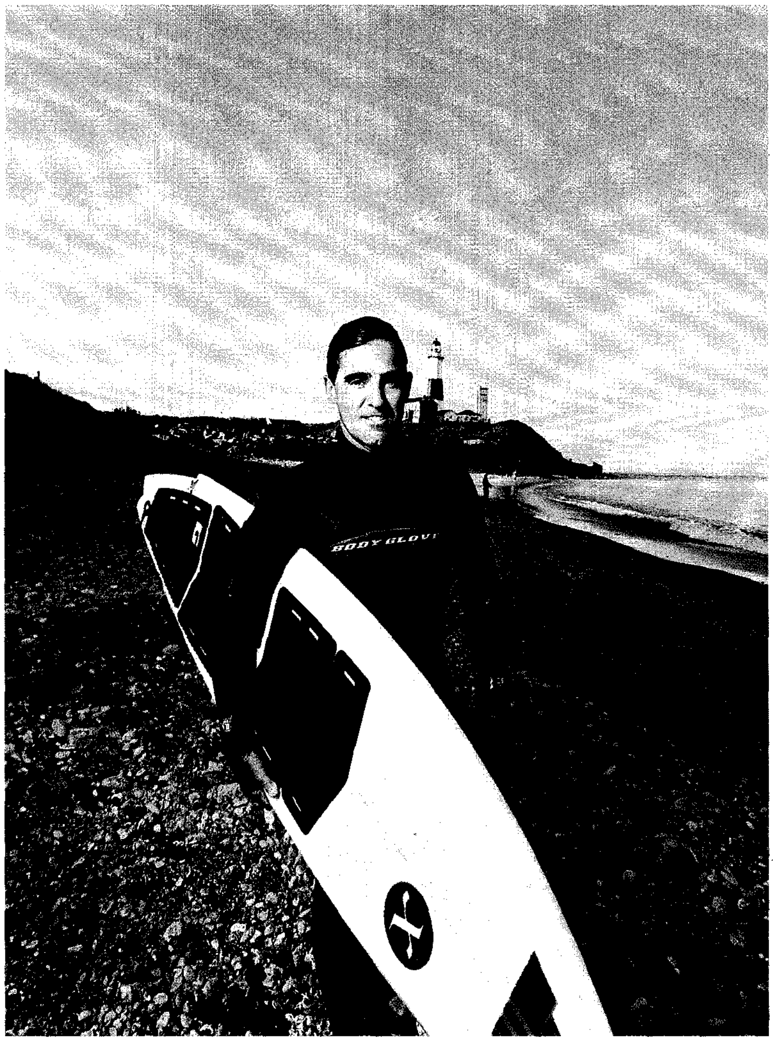
"For a surfer from another town who would like to, say, hit the beaches of East Hampton and surf at the Georgica jetties, it's *most* difficult unless you have the access," says Breslin. "Kids from Lido Beach don't have the luxury. No way."

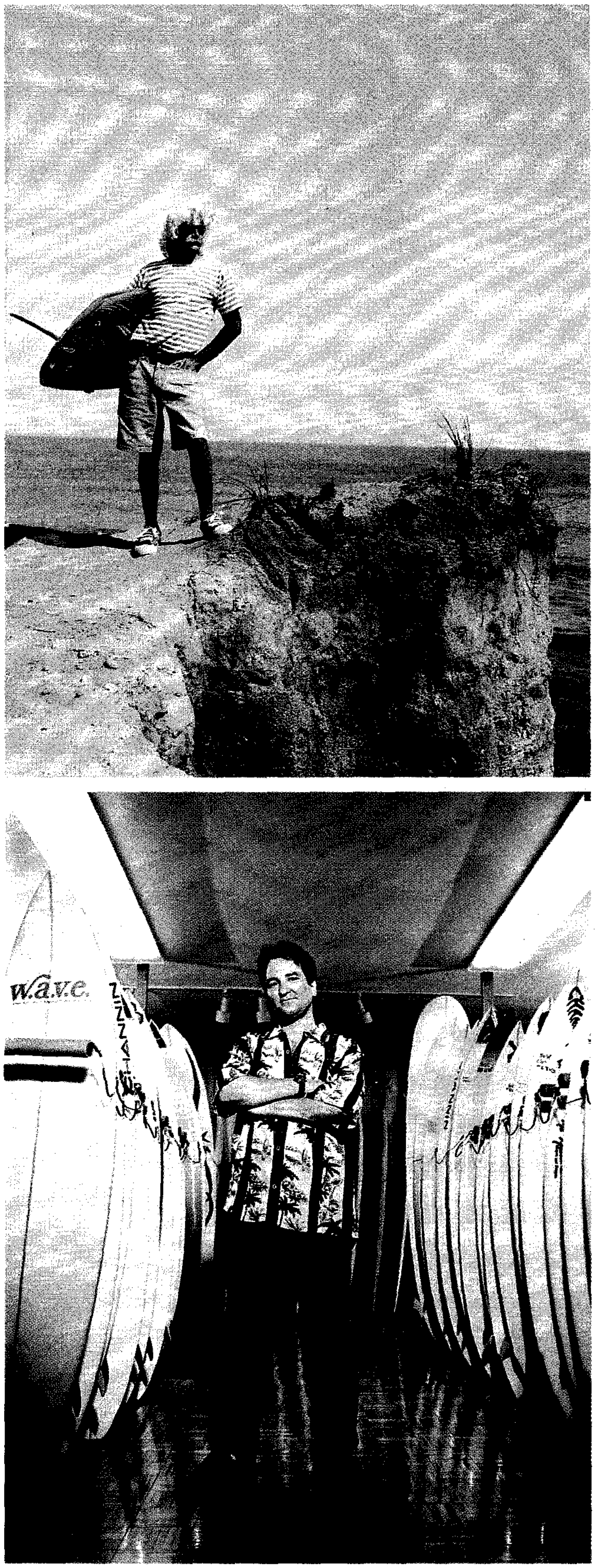
OUT IN MONTAUK, the surfers are standing around Tony Caramanico's shop, waiting for the second coming. It is May. The afternoon is sunny but cool; the summer can be seen but not felt, and the water hovers in the high forties. It's still dry-suit weather, and the Hamptons energy that descends every season has not yet sullied the bucolic coziness of the local scene, consisting of sand-scoured locals in faded shorts who are quietly sustaining themselves on memories of last year, and hope. Last summer's waves were a portentous visitation, a three-month social call by God.

"I've been surfing 33 years here on Long Island, and last year . . . was the best season in surf that I can remember," says Tony Caramanico—Tony the Surfer, if you're salty enough. Caramanico is wiry, dark, forever young despite the incongruous bowl of coarse white hair brushing his shoulders. He talks with a hard, urban precision. "We had world-class waves last summer, *world-class*. At one point, with Hurricane Felix and others, we had seven storms backed up. It reenergized the surf community."

Caramanico worked in New York's first surf shop in Amityville in 1963, when he was 13. He is a self-styled ambassador of New York surfing, a post for which there is little competition, since surfers tend to be tribal and taciturn. Today he's standing around his clapboard shop, Real Surfers. A former champion, he lives part of the year in the West Indies and is familiar with the more promising point breaks of Indonesia. Caramanico is a throwback, a different sort from the yuppie "weekend warriors" who have been showing up lately for lessons. For Caramanico, life and surfing are indistinguishable, which creates complications. "Unless you own a clothing company, you're a month away from going out of business.

James Breslin, 41 (son of Jimmy), at Montauk Light: "If there's a pressure system or a weather front, waves will come in, and along these sand-spit bottoms—Long Beach, Lido . . . Rockaway is very good. The 88th Street jetty there is a winner."





Tony Caramanico (top): "We probably have more longboarders here than anywhere on the East Coast." His shop, Real Surfers, is the nexus of surfing in Montauk. **Tom Sena** (above): Proprietor of the Rockaway Surf Shop, the nerve center of surfing in the five boroughs.

The biggest surf houses in the world are just almost making it," he says.

Caramanico's shop is the nexus of Montauk surfing, the center of a scene distinguished by an older crowd of surf traditionalists who consider themselves curators of the *aloha* spirit (uttered unironically). "Montauk is sort of the mecca of New York surfing," says Caramanico. "It is a beach town, not a town with a beach. This is a real surf community. We probably have more longboarders here than anywhere on the East Coast. There's Cabot's Cove, the Ranch Cove, which have the beautiful topography, the rocky coastline, the high cliffs, very much like you have in California." He pauses to consider. "This is country out here, as opposed to," he adds with a vague sneer, "in there."

In There. Never mind that Caramanico is talking about no farther "in" than Westhampton: This binary distinction, us vs. the squares, is central to the surfer imagination, because surfing is the essential Out There sport.

In the past few years, Out There has been marketed hard. Surfing was the original Day-Glo, "shreddin' youth" sport, born decades—centuries, in fact—before in-line skating and mountain biking. Lately, however, it has ridden the same jump-cut-intensive "Extreme Sports" swell of marketing clichés that have mangled (via Andre Agassi) even tennis, thanks equally to ESPN2 and Mountain Dew ads. Surfing, of course, has an additional spiritual undertone, a man-against-sea mysticism that makes it seem still more of a New York anomaly.

"Ralph Lauren's running around doing surf ads," says Caramanico, without judgment. "My clientele is all the guys in the Mercedeses, the Range Rovers, who all have summer homes out here. The yuppies. You go out to Ditch Plains, it's a very hip scene."

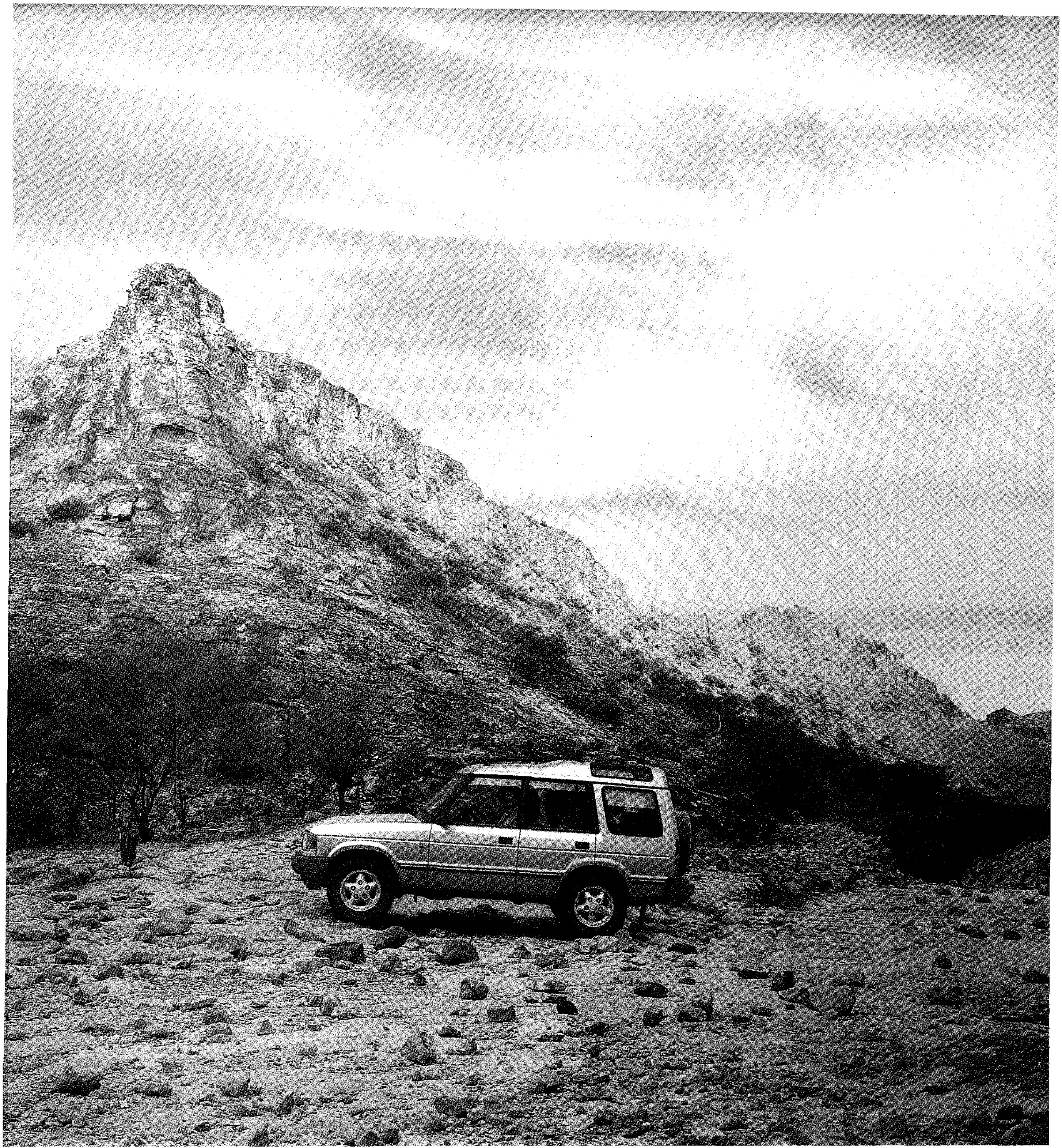
Russell "Rusty" Drumm, a senior writer for the East Hampton *Star* and a local who took up the sport in 1959, after his father brought back a board from California, has watched the local scene develop. "Surfing on Long Island really got started on Gilgo Beach, in the town of Babylon, between Jones and Cedar Beach," Drumm says. "The reason it started there is sort of complex. It had a nice break; it was close. Then the Beach Boys came along."

There were lots of kids, lots of disposable dollars, and too much Gidget. "It just *happened,*" says Drumm. "Then the kids started to travel, because that's what surfers do. They look for better waves. First thing they did was go to eastern Long Island, because it was the frontier. And Montauk surf is better because it's got rock reefs. And so a lot of those people who are our age stayed here. They were clam diggers back there, and they went into the fishing business. They came here to surf. They came for the waves; then they had to figure out a way to live."

A while later, the sun is burning through the haze, and Caramanico is loading a borrowed station wagon with gear. His talk, however, is of physics. Most counterintuitively of all, he thinks the true spirit of the sport might be definable in scientific terms: "I've spoken to a scientist about this, and it's never been addressed in surfing, but my theory is that it's negative ions, which are beneficial to man. The most negative ions are either in a cave or a waterfall. Being inside a wave, you're *inside* a cave and a waterfall. You also have the induction of the energy of the moving wave. There's total energy there, also, which comes up through your spine right through the surfboard, like the surfboard's the medium and you're generating speed—that's more vibrations. The wind factor on the wave will enhance *that.*"

New York, of course, could use some negative ions, some chilling out.

"My theory," Caramanico continues, "is that surfers induce more negative ions than anybody *on earth.*" ▬



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Hell's Gate, Australia. Current population: seven.

THE Land Rover Discovery has been to parts of Australia even Australians haven't. WITH a 4.0-liter V8 engine, permanent four-wheel drive, and a 14-gauge steel chassis, the Discovery is perfectly at home even on the world's most undesirable real estate. AND when you're transporting a civilization of seven across the boulder-strewn territories of the outback, it's comforting to have all-terrain ABS, a steel inner body cage, and dual airbags. CALL 1-800-FINE 4WD for the Land Rover dealer nearest you. Or visit our Web site at http://www.LandRover.com. STARTING at $29,950,* the Discovery offers far more than any other 4x4 of its kind. SURELY a vehicle so remarkably endowed is capable of impressing the neighbors. If there are any to be found.

DISCOVERY

Always use your seatbelts. SRS/airbags alone do not provide sufficient protection.

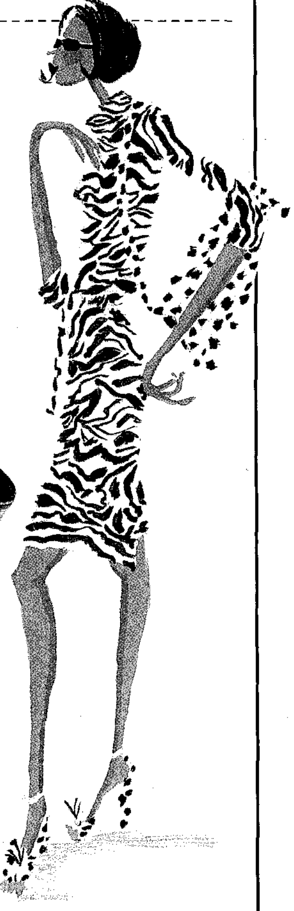
WEAR YOURSELF OUT

HERE'S **THE BEST RULE OF SUMMER DRESSING:** LISTEN TO YOUR INNER TREND-MEISTER (*YES, I* CAN *WEAR A ZEBRA-PRINT SHIFT!*) WHILE **NOT LOSING SIGHT OF THE BASICS.**

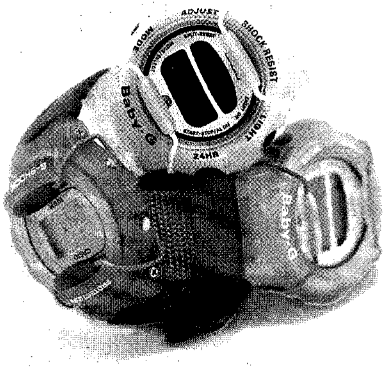
BY JADE HOBSON CHARNIN

Metallic-knit crew neck, $440, and matching **bikini** bottom, $185, by Joan Vass New York, at Joan Vass stores.

Checked handbag, $780, and matching **shoes,** $270, by Prada, at Prada (45 East 57th Street).



Water-resistant watches by Casio, $95 to $125 at Steven Alan (60 Wooster Street).

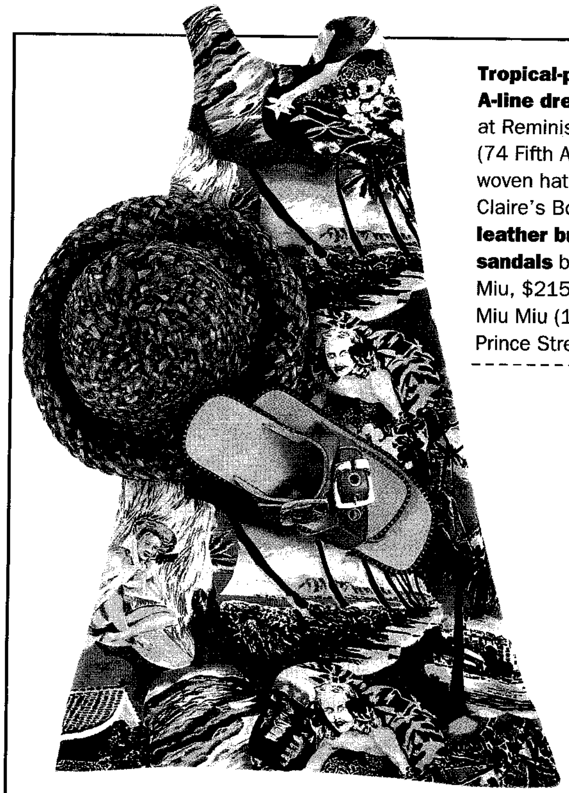


Facing page: **Knit dress** by Wild & Lethal Trash, $220 at Barneys New York. **Physioball,** $62 at Penny Whistle Toys (448 Columbus Avenue, near 82nd Street).

Zebra-print dress by Tracy Feith, $150 at TG-170 (170 Ludlow Street). **Mules** by Sonia Rykiel, $295 at Chuckies (1073 Third Avenue, at 63rd Street). **Bag** by Nine West, $48 at Lord & Taylor.

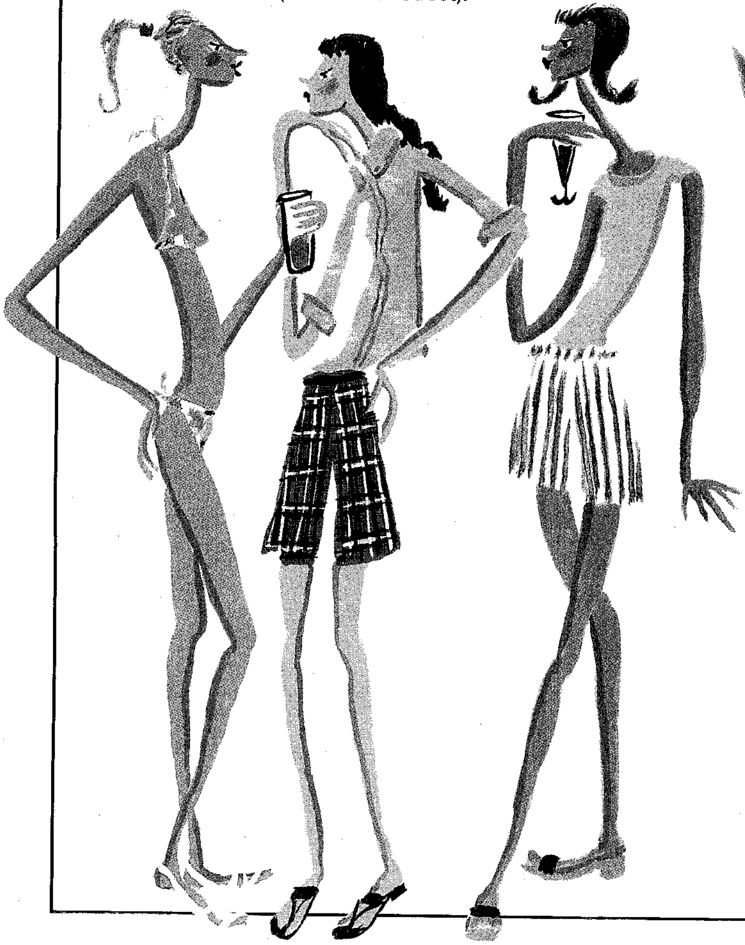
PHOTOGRAPHED BY **GUY AROCH**

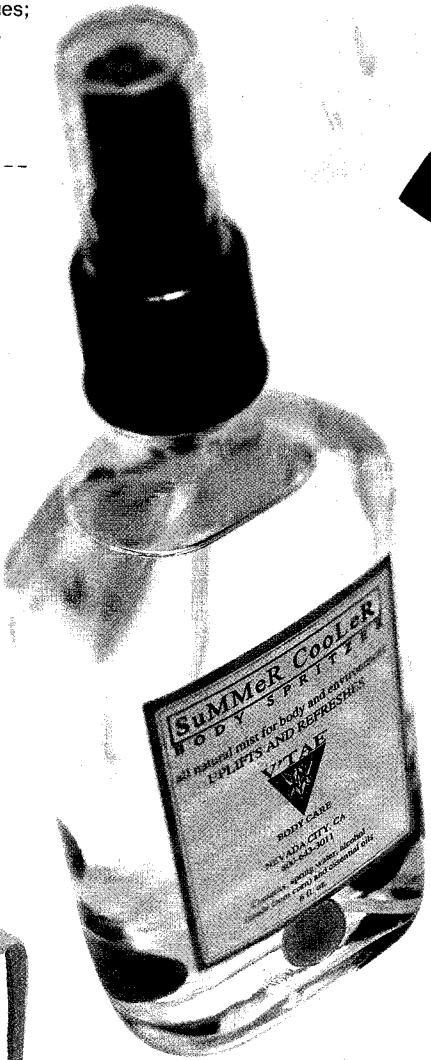
Hair by Satoru/Oribe Salon; makeup by Alberto Fava/Marek & Associates; manicure and pedicure by Olga Titova/Marek & Associates; model: Jodie Kidd/IMG. Still-life photographs by Norman; styling by Jane Suh Lee. Illustrations by Beth Adams.



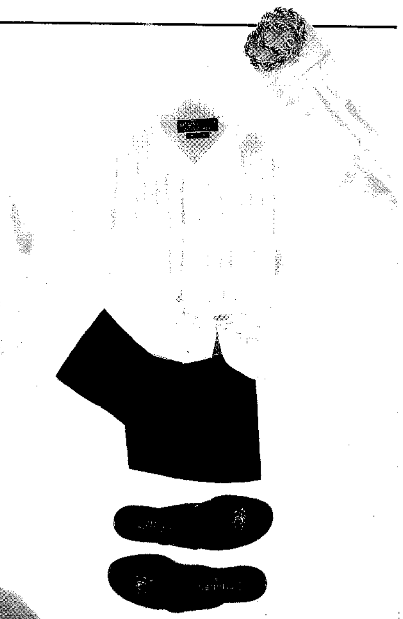
Tropical-print A-line dress, $18 at Reminiscence (74 Fifth Avenue); woven hat, $12 at Claire's Boutiques; **leather buckle sandals** by Miu Miu, $215 at Miu Miu (100 Prince Street).

From left: **Bikini** by Moschino, $106 at Saks Fifth Avenue; sandals by Rockport, $55 at Rockport (160 Columbus Avenue); shirt, $32.50, and shorts, $35, by Polo Boys, at Ralph Lauren; sandals by Nine West; **T-shirt and shorts,** both $2.99 at Pearl River Mart (277 Canal Street); sandals by A.P.C., $35 at A.P.C. (131 Mercer Street).




SuMMeR CooLeR
BODY SPRITZER
all natural mist for body and environment
UPLIFTS AND REFRESHES
VITAE
BODY CARE
NEVADA CITY, CA

Summer Cooler body spritzer, $10 at Aphrodisia Herb Shop (264 Bleecker Street).

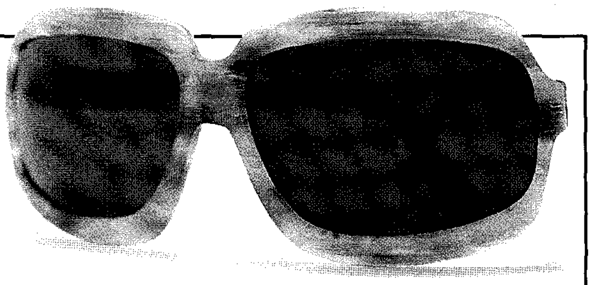


Tuxedo shirt by Polo/Ralph Lauren, $100 at Ralph Lauren (867 Madison Avenue, at 72nd Street); shorts by Sonia Rykiel; **patent-leather sandals** by Chanel, $345 at Bergdorf Goodman, the Chanel Boutique (15 East 57th Street), and Bloomingdale's. **Silver rope bracelet** from Libby Peters, $256 to order at 800-730-5643.

Knit halter tops by Morgan, $55 at Bloomingdale's, Morgan (500 Seventh Avenue, near 37th Street), and Variazioni (37 West 57th Street).

Facing page: **Floral beach top,** $74, and **swim shorts,** $46, by Guess, at Bloomingdale's, Guess stores, and Macy's.

Cotton-terry **underwire bikini,** $90, and **underwire terry dress,** $105, by Ci Dessons, at Barneys New York.



Oversize **wrap-frame sunglasses** by Sixt for Robert Marc Opticians, $245 at all Robert Marc Opticians stores.

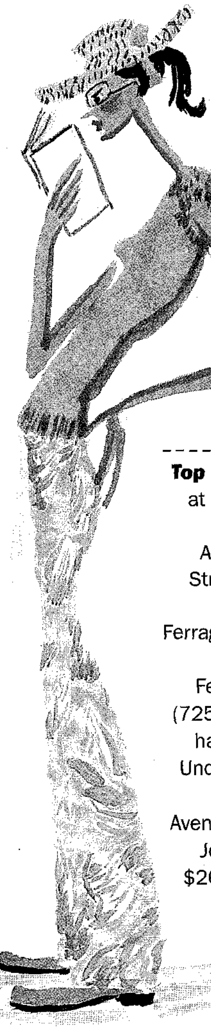
Nylon-spandex **sundress** by Chanel, $685 at the Chanel Boutique and select Saks Fifth Avenue stores.

Oversize **round brush** by Aveda, $21.50 at all Aveda stores.

Men's lace-front swim shorts by Diesel, $55 at Barneys New York. Dot-print lace-up volley shorts by J. Crew, $26; call 800-562-0258.

in the buff
Footnotes

In the Buff **after-shower body spritz,** $18; Footnotes **abrasive scrub** for feet, knees, and elbows, $12; **lip gloss** by Stila, $16 at Barneys New York.

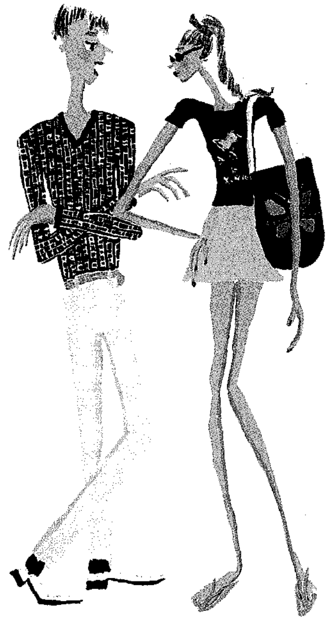


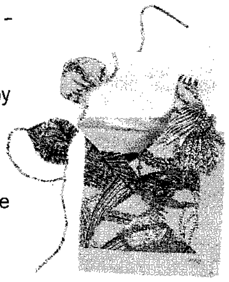
Top by Malo, $240 at the Malo store (791 Madison Avenue, at 67th Street); **pants** by Salvatore Ferragamo, $550 at the Salvatore Ferragamo store (725 Fifth Avenue); hat from Patricia Underwood, $100 at Saks Fifth Avenue; sandals by Joan and David, $260 at Joan and David stores.

Facing page: Cotton **tank top** by Morgan, $50 at Bloomingdale's and Variazioni.

Left to right: **Bra top,** part of a two-piece bikini set by Guess?, $75 at Bloomingdale's and Waterwear (1349 Third Avenue, at 77th Street). Cotton pants from Vittadini Sport, $112 at Lord & Taylor. Patent-leather **driving shoes,** $58 at Gap stores. Nylon shirt, $90, and plaid flat-front pants, $88, by Pixie Yates, at TG-170 (170 Ludlow Street). Sandals by Sigerson Morrison, $145 (242 Mott Street). Lingerie top by Hanro, $104 at Saks Fifth Avenue. **Pajama pants** by Angel Zimick, $175 at Barneys New York.

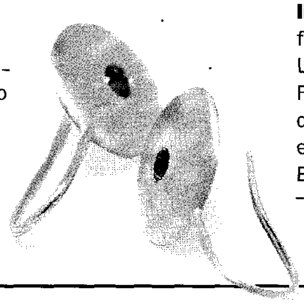
T-shirt, $33, and **leggings,** $98, by Betsey Johnson, at Betsey Johnson (130 Thompson Street). **Sandals,** $28 at Steven Alan (60 Wooster Street).

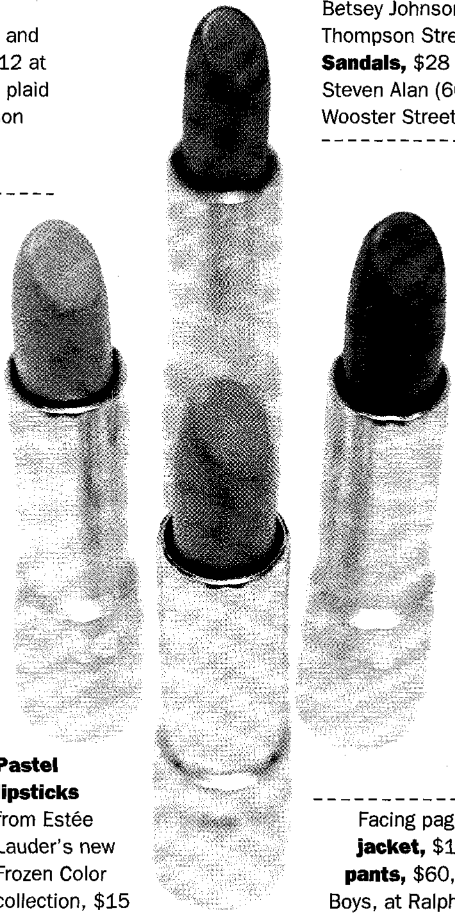




Towel, $330, and nylon-Lycra **bikini,** $130, by Salvatore Ferragamo, at the Salvatore Ferragamo store (725 Fifth Avenue, near 57th Street).

Sapphire (left) and ruby **earrings** by Caroline Ellen, $1,000 and $1,020 a pair, respectively, to order at Bergdorf Goodman.





Pastel lipsticks from Estée Lauder's new Frozen Color collection, $15 each at Bergdorf Goodman, Bloomingdale's, and Macy's.

On him: **V-neck** by Emporio Armani, $250 at Emporio Armani (110 Fifth Avenue, at 16th Street); **jeans** by A/X Armani Exchange, $58 at A/X Armani Exchange; **loafers** by Calvin Klein, $400 at Calvin Klein, NYC. On her: **T-shirt,** $20, and skirt, $24, by x-girl, at x-girl (248 Lafayette Street). **Sandals** by Old Navy Clothing Co., $2.50 at Old Navy stores.

Facing page: Boy's **jacket,** $165, and **pants,** $60, by Polo Boys, at Ralph Lauren (867 Madison Avenue, at 72nd Street). **Zebra-striped shirt** by Morgan, $51 at Bloomingdale's and Variazioni stores.

Associate Editor: Elizabeth [illegible]

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HEAT SEEKERS

WITH CAREFULLY CALIBRATED **HIGH-TECH THERMOMETER** IN HAND, WE SET OUT TO FIND **MANHATTAN'S TEMPERATE ZONES.** BY CHRISTOPHER BONANOS

“OUR HIGH TEMPERATURE TODAY WAS 93 DEGREES,” says Al Roker or Mr. G. or any of the faces on New York 1. Sure—on that ostensibly accurate-above-all Official Thermometer in Central Park. Visible excitement runs through TV weathermen when the Official Thermometer breaks its Official Records: “We made it up to 93 today—hotter than the old record of 92, in 1924!” ■ Relying on the Official Temperature in Central Park for any more than a benchmark is, let's face it, a little silly. Walk just a few yards from Belvedere Castle, where the readings are taken, and you'll often feel the temperature change. If you're in the sun, it'll be even more noticeable. And if the jovial evening-news figures take these numbers as gospel, the guys who really know weather know better: “If you get a sea breeze up from the southern part of Manhattan,” says Mike Wyllie, the meteorologist-in-charge at the National Weather Service's Brookhaven lab, “that can change the temperature by a few degrees. That's why we try to keep everything consistent, taking temperatures in the same place over the years. . . . If you look at someone else's equipment—like on a bank or something—their instruments are usually in direct sun, and they're way off.”

So is it, in fact, *hot enough for you?* I spent one of the first scorching days this summer (May 21) taking temperature readings of my own. All temperatures were taken between 12:30 and 5 P.M., during which the official temperature varied no more than eight degrees Fahrenheit, from 93 to 85. Outdoor readings were taken in the shade wherever possible. I used a pair of digital thermometers: a Hanna Instruments HI 9040, equipped with general-purpose air-liquid-and-semisolids probe, certified accurate within eight tenths of a degree; and a pocket version (model PT 300) from Cooper Instrument Corporation.

There's a distinction, of course, to be made between places that are inherently cool and places that are air-conditioned. The coldest place I took a reading was in the meat-storage locker at The Four Seasons: 41.7 degrees. (The city's inspection bureau requires that it be below 45.) But among the next lowest is a place entirely sans refrigerant: The nave of the Cathedral Church of St. John the Divine came in at 68.5 degrees. All that stone and shadow functions as natural cooling. A cathedral spokesman tells me, however, that it doesn't last: “The climate inside the cathedral is about a week behind the climate outside.”

Nonetheless, plenty of air-conditioned spaces are much less cool than the cathedral. It's not surprising that subway cars lose a lot of their chilled air, given that the doors open often and that warm bodies—*very* warm bodies—keep coming in. A very full car on the No. 6 train topped out at 88.0 degrees; a dozen stops later, when the car had largely emptied out, it had dropped to 81.3. (The 51st Street platform was hotter: 89.6. As the summer progresses, however, the heat in those close underground spaces only builds: Stuffy in May, they're inhuman in August.) Astonishing as it may seem to those who remember the bad old days, however, every car in the system is now air-conditioned during the hot months. The sort-of exception is on the eleven-car No. 7 train, where cars are air-conditioned in pairs; the odd one out is, as in life, uncool. This year, the Transit Authority decided to simply trim the trains to ten cars for the summer, claiming a smaller passenger load when school's out and conveniently ducking the problem. Your chance of getting an air-conditioned car, an NYCT spokesman tells me, now approaches 100 percent.

You might be tempted, in sticky weather, to take a taxi rather than go down into the subway. *Bad idea.* If you get a non-air-conditioned cab, you may as well move to Calcutta: My reading in the back of cab No. 2E52 was 103.5 degrees—a good ten degrees hotter than outside, and around twenty degrees hotter than the train. Even if you luck into a taxi with A/C, that plastic partition means that it's barely more comfortable than the subway. Some taxicabs now

The state-of-the-art equipment we used to take Manhattan's temperature was much more precise, if considerably less picturesque, than this old-fashioned mercury contraption.

PHOTOGRAPH BY **KRISTINE LARSEN**

have gadgets to blow cooled air into the backseat. Do they work? In taxi No. 2P95, with the climate-control system and the fan set on HIGH, the backseat temperature was 87.8; the front-seat temperature, 75.6.

The near-universality of air-conditioning in office buildings means that a number of places traditionally considered hellholes are now quite tolerable. *Twelve Angry Men* has evidently become a period piece: Room 362 at 111 Centre Street, a jury-assembly room for the Supreme Court, came in at a quite mild 73.2 degrees. The miserable waiting line at the DMV may not be any more fun than before, but at 76.6 degrees, at least it wasn't sweltering. Your sweaty public-school memories may be accurate, however: A classroom at Washington Irving High School read 79.0, and that was after school had let out for the day.

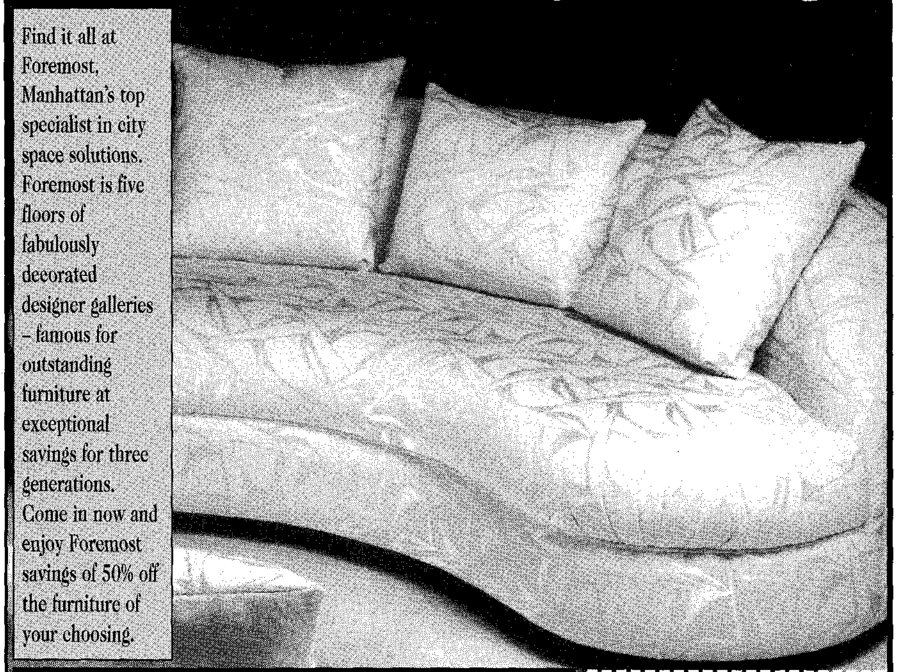
Office buildings, it would seem, are air-conditioned only for the privileged. The dining rooms of The Four Seasons, in the Seagram Building, are of course placid and temperate. But step backstage and it's another story: That meat locker may be frigid, but over the grill that serves the Grill Room, the temperature (at face height) is 113.7 degrees. And I took that reading at 3 P.M., between the lunch and dinner crowds, when the kitchen is far from its hottest. Compassionate diners may want to order salads.

Most of the classic places to cool off, at least, still earn their reputations. The Sony Theatres Lincoln Square movie complex at 68th Street and Broadway came in at 71.9 degrees, and various readings around the Metropolitan Museum of Art (regulated carefully, of course, for art's sake) fell between 73.6 and 73.9. Even the glassed-in part of the Sackler Wing—over the Temple of Dendur, which you might expect to bake in the sun—stays precisely within the range. The men's department at Bloomingdale's (by the Calvin Klein boutique) came in at 74.1, though the temperature throughout the store varies, especially by the Lexington Avenue doors.

One dramatic way to find natural cool is to go up—way up. On the eighty-sixth-floor observation deck at the Empire State Building, the temperature was a surprising 79.0 degrees in the sun. Moreover, the usual breeze—while I was up there, a spectacular, driving wind—makes it feel much cooler.

And for another kind of iciness, you can always try *The Late Show*'s Ed Sullivan Theater. Never mind our cover boy's famously chilly treatment of guests: The air temperature—permanently set at 52.0 degrees—ensures that the audience is as cool as Dave. ■

FOREMOST City Living



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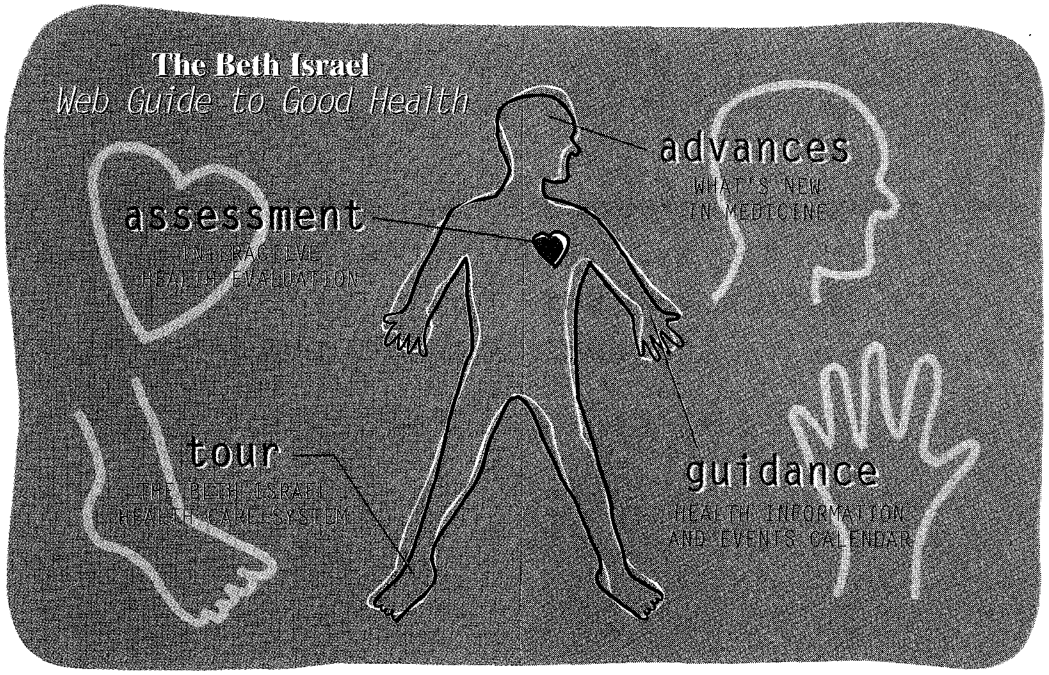
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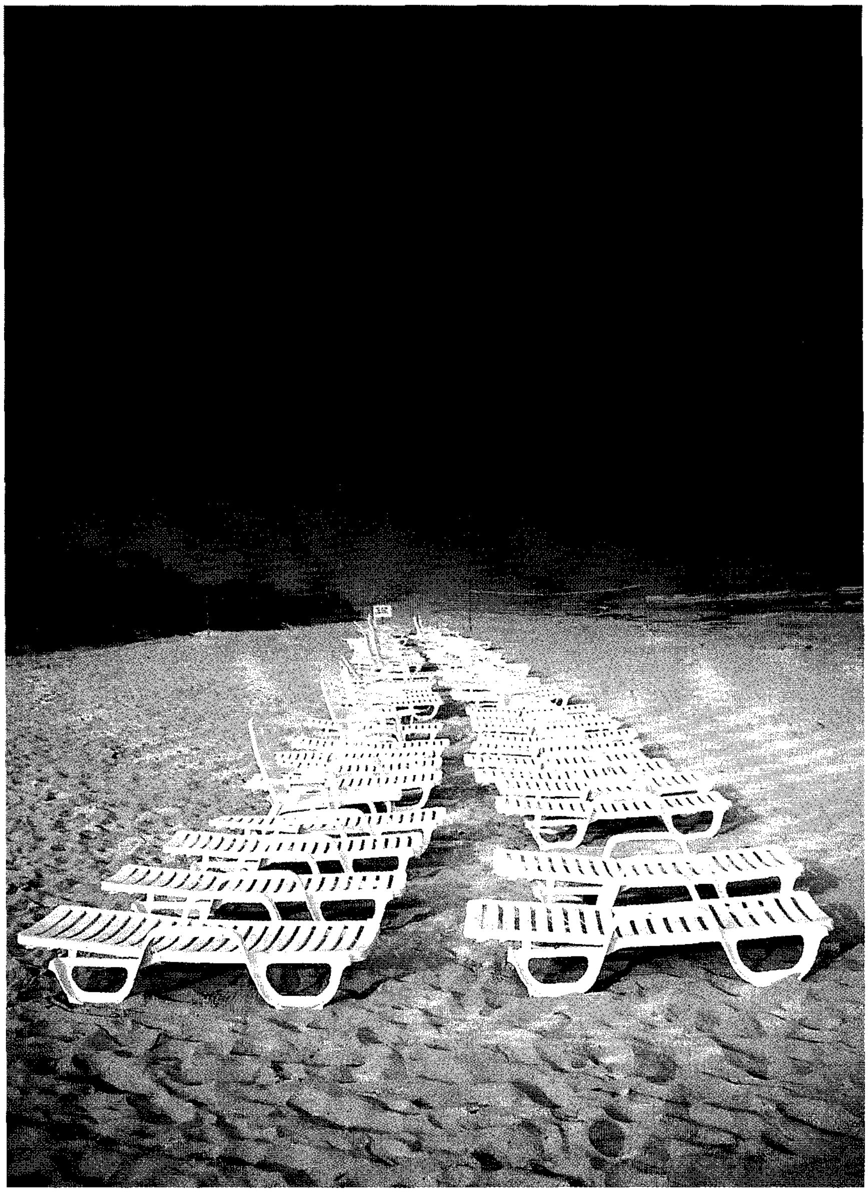
HOT NIGHTS

MAKE THE MOVE FROM LIFE AS A RENTER/MOOCHER TO PAID GUESTHOOD AT ONE OF THE **HOTELS, MOTELS, AND SPAS** THAT DOT THE EAST END. AFTER A FEW PAMPERED WEEKENDS, YOU MAY **NEVER GO HOME AGAIN.**

BY BETH LANDMAN KEIL



After a morning of **neuromuscular repatterning,** try full-body tanning on Gurney's deluxe beachfront.

THIS SEASON, renting a house in the Hamptons can easily cost more than twice the *annual* rent on a decent apartment in Manhattan, and that doesn't even include pool-cleaning, lawn-mowing, and housekeeping costs. Another option, constant invitation cadging, tends to become pretty much a full-time hobby. It can be less of a headache to simply check into the South Fork by the night. While some guest houses may make you feel like you've been allocated the eldest son's old attic room, others have pools, tennis courts, gardens out of the Smith & Hawken catalogue, and country-chic furnishings to make Laura Ashley drool. And as an added benefit, you are obliged to leave your Martha Stewart super-host aspirations at the door, and actually relax. Which is ostensibly the point.

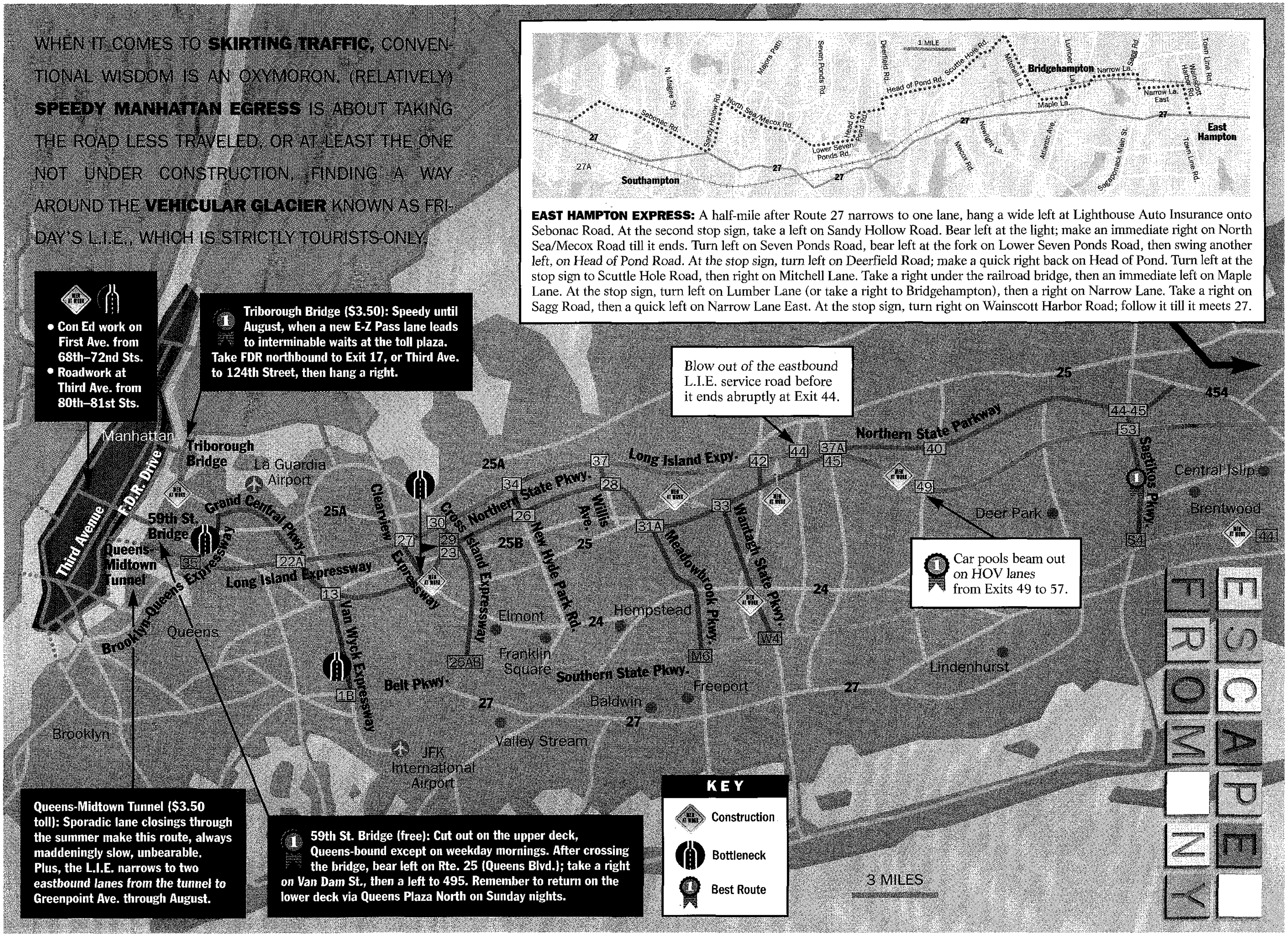
THE MILL HOUSE INN (33 NORTH MAIN STREET, EAST HAMPTON; 516-324-9766) Location is the main appeal of this 1790s house: walking distance from the East Hampton shops *and* Nick & Toni's. Renovated last year, this eight-room inn includes some very un-eighteenth-century touches—cable, Jacuzzis in some bathrooms—and a decided lack of chintz. The owner has a culinary degree, so breakfast (included) tends toward the creative: summer pudding with fresh raspberries, potato-and-cheddar frittatas. Rates for a double: $190–$250 in season.

Photographed by Kenneth Chen.

Icon illustrations by Eliot Bergman.

ESCAPE FROM NY

WHEN IT COMES TO **SKIRTING TRAFFIC,** CONVENTIONAL WISDOM IS AN OXYMORON. (RELATIVELY) **SPEEDY MANHATTAN EGRESS** IS ABOUT TAKING THE ROAD LESS TRAVELED, OR AT LEAST THE ONE NOT UNDER CONSTRUCTION, FINDING A WAY AROUND THE **VEHICULAR GLACIER** KNOWN AS FRIDAY'S L.I.E., WHICH IS STRICTLY TOURISTS-ONLY.


Town Line Rd.
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Narrow La. East
Sagg Rd.
Narrow La.
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Maple La.
Mitchell La.
Scuttle Hole Rd.
1 MILE
Head of Pond Rd.
Deerfield Rd.
Seven Ponds Rd.
Majors Path
North Sea/Mecox Rd.
Lower Seven Ponds Rd.
Sandy Hollow Rd.
N. Magee St.
Sebonac Rd.
27A
27
Southampton
Mecox Rd.
Newlight La.
Atlantic Ave.
Sagaponack Main St.
East Hampton
Manhattan
Triborough Bridge
La Guardia Airport
F.D.R. Drive
Third Avenue
59th St. Bridge
Queens-Midtown Tunnel
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Queens
Brooklyn
Long Island Expressway
Clearview Expressway
Van Wyck Expressway
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JFK International Airport
Northern State Pkwy.
New Hyde Park Rd.
Willis Ave.
Meadowbrook Pkwy.
Wantagh State Pkwy.
Southern State Pkwy.
Long Island Expy.
Northern State Parkway
Sagtikos Pkwy.
Elmont
Franklin Square
Valley Stream
Hempstead
Baldwin
Freeport
Deer Park
Lindenhurst
Central Islip
Brentwood
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3 MILES

EAST HAMPTON EXPRESS: A half-mile after Route 27 narrows to one lane, hang a wide left at Lighthouse Auto Insurance onto Sebonac Road. At the second stop sign, take a left on Sandy Hollow Road. Bear left at the light; make an immediate right on North Sea/Mecox Road till it ends. Turn left on Seven Ponds Road, bear left at the fork on Lower Seven Ponds Road, then swing another left, on Head of Pond Road. At the stop sign, turn left on Deerfield Road; make a quick right back on Head of Pond. Turn left at the stop sign to Scuttle Hole Road, then right on Mitchell Lane. Take a right under the railroad bridge, then an immediate left on Maple Lane. At the stop sign, turn left on Lumber Lane (or take a right to Bridgehampton), then a right on Narrow Lane. Take a right on Sagg Road, then a quick left on Narrow Lane East. At the stop sign, turn right on Wainscott Harbor Road; follow it till it meets 27.

- Con Ed work on First Ave. from 68th–72nd Sts.
- Roadwork at Third Ave. from 80th–81st Sts.

Triborough Bridge ($3.50): Speedy until August, when a new E-Z Pass lane leads to interminable waits at the toll plaza. Take FDR northbound to Exit 17, or Third Ave. to 124th Street, then hang a right.

Blow out of the eastbound L.I.E. service road before it ends abruptly at Exit 44.

Car pools beam out on HOV lanes from Exits 49 to 57.

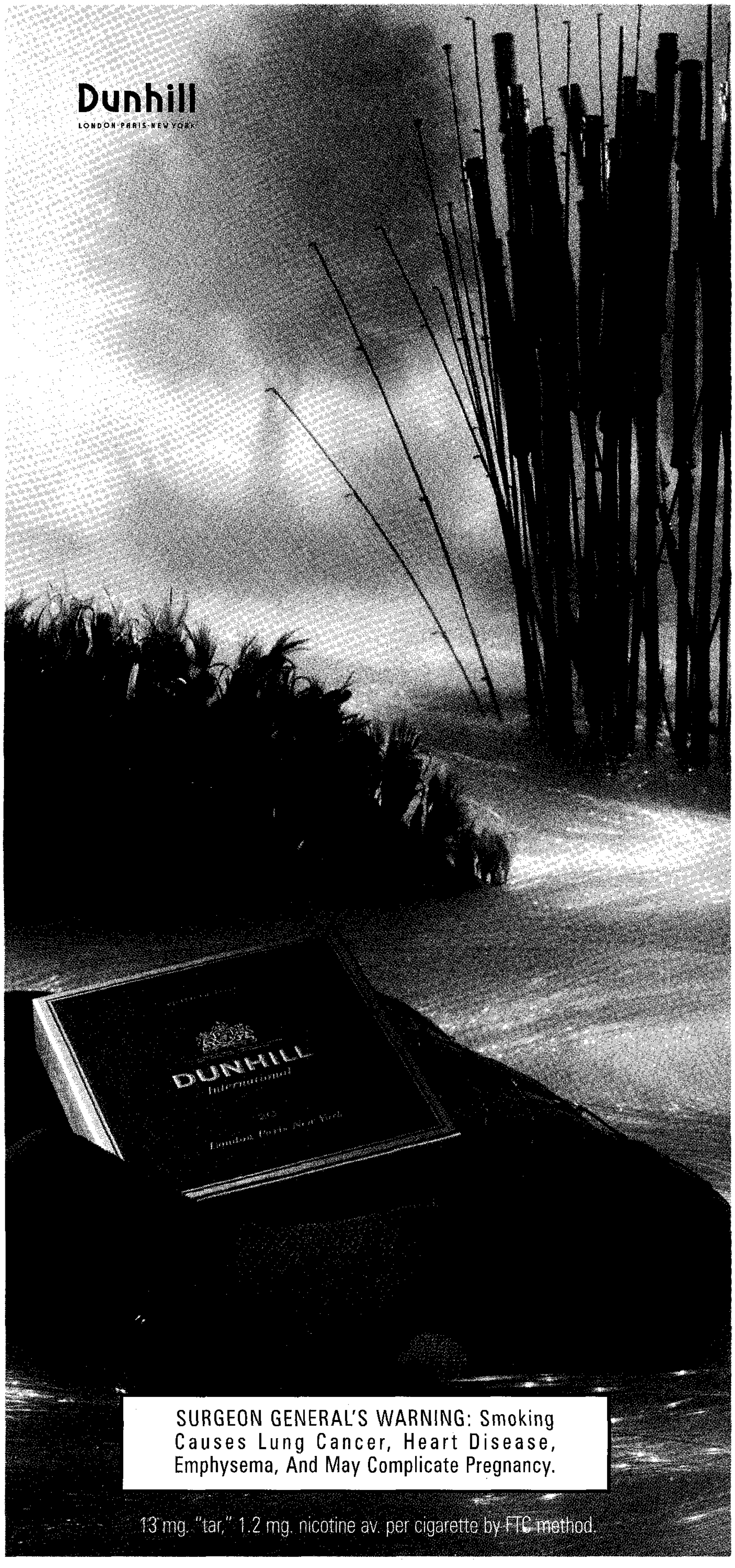
KEY

- Construction
- Bottleneck
- Best Route

Queens-Midtown Tunnel ($3.50 toll): Sporadic lane closings through the summer make this route, always maddeningly slow, unbearable. Plus, the L.I.E. narrows to two *eastbound lanes from the tunnel to* Greenpoint Ave. through August.

59th St. Bridge (free): Cut out on the upper deck, Queens-bound except on weekday mornings. After crossing the bridge, bear left on Rte. 25 (Queens Blvd.); take a right on Van Dam St., then a left to 495. Remember to return on the lower deck via Queens Plaza North on Sunday nights.

MAP BY **JOHN TOMANIO**



SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

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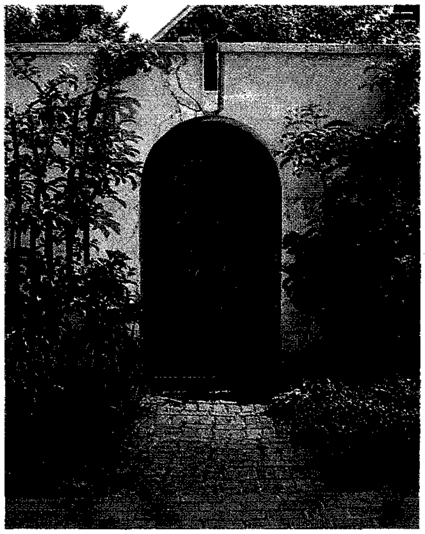

Top: The **Poor Cottage's** formal English gardens offer a respite. Bottom: A room at the **Pink House** casts a rose-and-chintz glow.

MCERLEAN HOUSE (152 MONTAUK HIGHWAY, EAST HAMPTON; 516-329-2212) One of the best deals around, at $105 per night for a sweet, lacy room—if you don't mind sharing a bath, skipping TV, and sleeping on a slightly lumpy mattress. Breakfasts, like sourdough pancakes with mango and blueberries, are included, and the convivial McGurks will pick you up at the Jitney and let you barbecue in their backyard. Rates: $95–$140 weeknights, $105–$150 over the weekend, with a three-night minimum.

BRIDGEHAMPTON MOTEL (MONTAUK HIGHWAY, BRIDGEHAMPTON; 516-537-0197) There never seem to be cars in the parking lot of the ten-room generic motel Alexis Stewart has tried to turn Ian Schrager–spiffy with Deco-tech touches. An antidote to cute, the rooms are clean and bright, with VCRs, CDs, and nonalcoholic minibars. In-season rates are $135 weeknights, $245 per night weekends, with a two-night minimum.

THE PINK HOUSE (26 JAMES LANE, EAST HAMPTON; 516-324-3400) Self-professed domestic princess Jane Seymour picked this B&B for her recent Hamptons visit, as did Carly Simon. The six rooms ooze dollhouse charm with four-poster beds, chintz comforters, framed watercolors, and upholstered window seats. The lush garden and pool are a bonus. Rates: $245–$315 during the summer, with a three-night minimum.

1770 HOUSE (143 MAIN STREET, EAST HAMPTON; 516-324-1770) Miss Havisham would feel at home in this seven-room Victorian hotel, with its velour couch, hand-carved bar, and Tiffany lamps. A lovely carriage house contains a hand-carved stairway, but the bedroom has no windows; an otherwise charming, four-poster chamber is filled with very unbeachlike gilded mirrors. Rates: $120–$250, with a three-night minimum; full breakfast included.

J. HARPER POOR COTTAGE (181 MAIN STREET, EAST HAMPTON; 516-324-4081): The name could be someone's idea of a joke: This stuccoed Tudor house, with wood-beamed ceilings, fireplaces, and parts dating back nearly 300 years, ought to be the most upscale Hamptons hotel when it opens next month. The spacious rooms have large windows, old-style beds, and oversize tubs. Computer modems are available for the industrious. Rates: $275–$350 a night, with a three-night minimum.

GURNEY'S INN AND RESORT (290 OLD MONTAUK HIGHWAY, MONTAUK; 516-668-2345) Recent renovations have improved Gurney's look, but décor is almost beside the point when you have vast beachfront property and a full-service spa. This retreat is great if you are looking for relaxation rather than the social whirl. Check out some of the therapies, like neuromuscular repatterning, sea-salt scrubs, and heated fango mud packs with foot massage. Many top mannequins, and even finicky Barbra Streisand, are regulars. Rates: $310–$360 per night; full breakfast included.

SOUTHAMPTON VILLAGE LATCH INN (101 HILL STREET, SOUTHAMPTON, 516-283-2160) The sporty set should be happy at this 67-room mini-resort on five acres, complete with tennis court, pool, and bikes-for-rent. Each antique-filled room has a private bath and TV, and the backyard is like a mini-sanatorium, with a small pond and rose garden. The homey feel and proximity to town have lured Isabella Rossellini and, earlier this month, Emily Lloyd. Rates: $195–$250 per night in-season; breakfast is included.

Additional reporting by Vanessa Grigoriadis.

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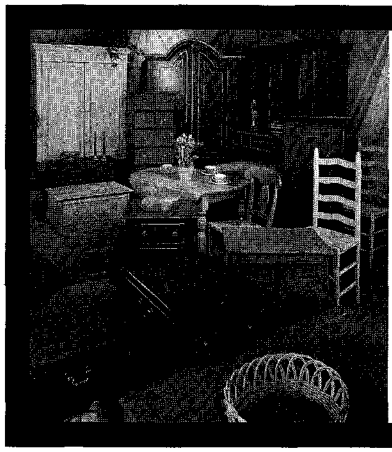

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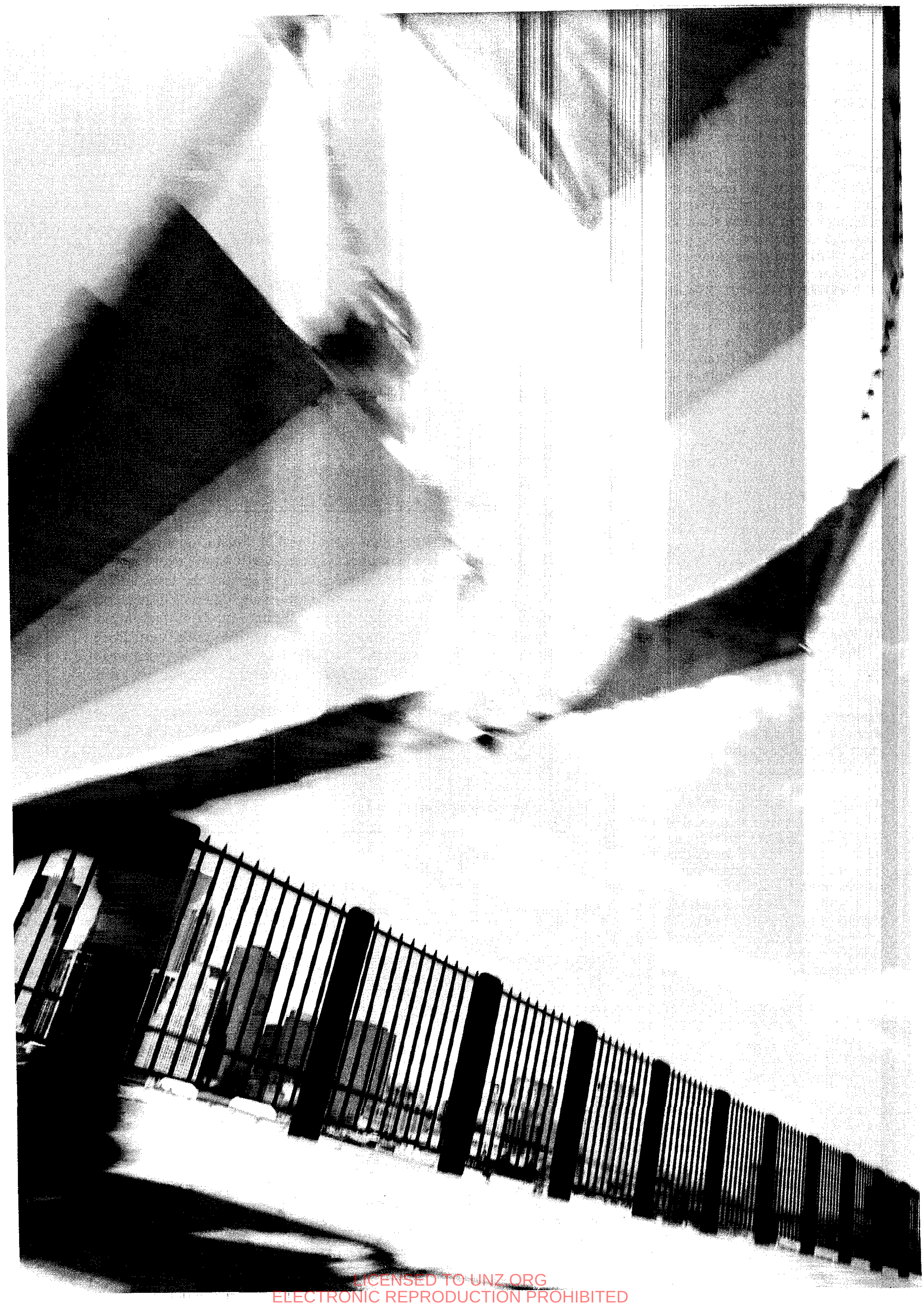


SUMMER FUN

BEST BETS

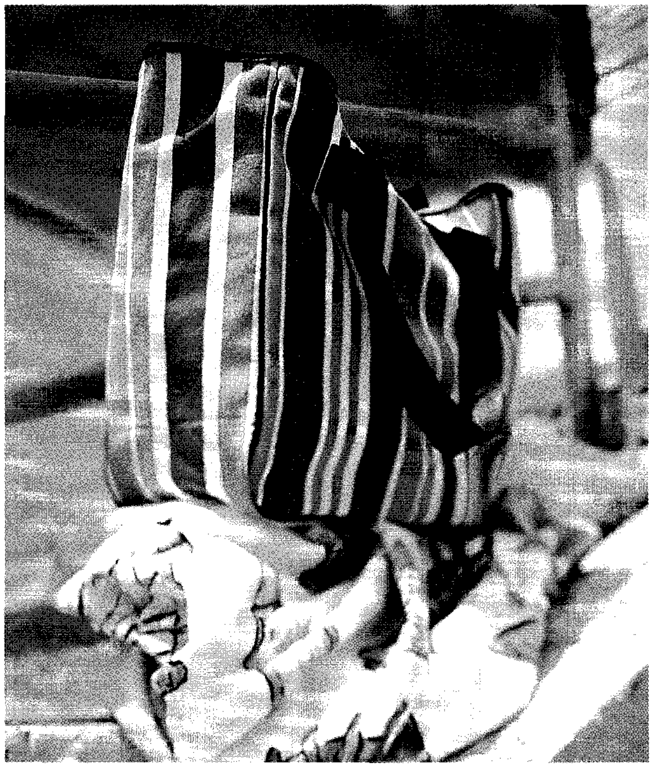
DISTINGUISH YOURSELF FROM THE **SUMMER THRONGS:** ARRIVE AT THE SOFTBALL GAME IN A **CLASSIC CONVERTIBLE,** CATCH SOME SUN ON A **SNAPPY BEACH TOWEL,** AND MASTER A FEW **HYBRID SPORTS.**

BY CORKY POLLAN

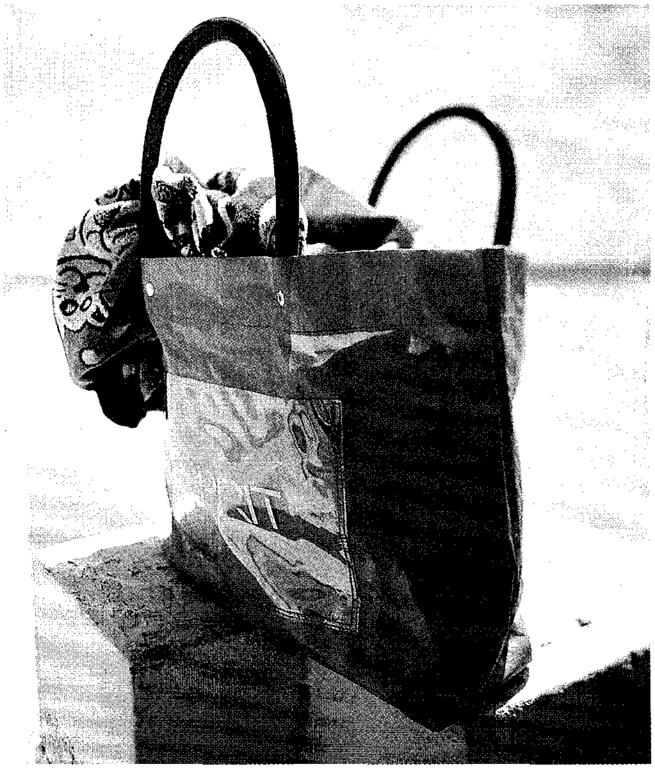
Taking sports radical requires a little cross-breeding. Add a sail to your skates, adapt a snowboard to water, give a skateboard nine-inch pneumatic wheels, and summer pastimes turn extreme. **WindSkate's** handheld **BladeSail** (opposite) is for intrepid in-line skaters for whom fast just isn't speedy enough: With a WindSkate, skaters can move twice the speed of the wind. It's made of Dacron, has an aluminum frame, and is $425 at Blades Board and Skate (all locations). **Wakeboarding** (above left) is a cross between water-skiing and snowboarding; the board's lightweight design and fin make it ideal for free-style jumping; the boat's wake—the bigger, the better—provides the launch pad. Neptune's Scepter board is made of fiberglass with a Polyurethane-foam core, has rubber bindings, and is $265 at Paragon Sporting Goods (867 Broadway, at 18th Street; 255-8036). **MBS's MountainBoard** (above), a hard-core, off-road skateboard, works on just about any terrain—grass, dirt, or rock. It's made of birch and aluminum, has nine-inch rubber wheels and a frame of chromoly-steel tubing, and is around $420 at Blades Board and Skate (all locations) and Paragon Sporting Goods.

Models: Patrick Coughlin and Eve Mosher/courtesy of BLADES Board & Skate.

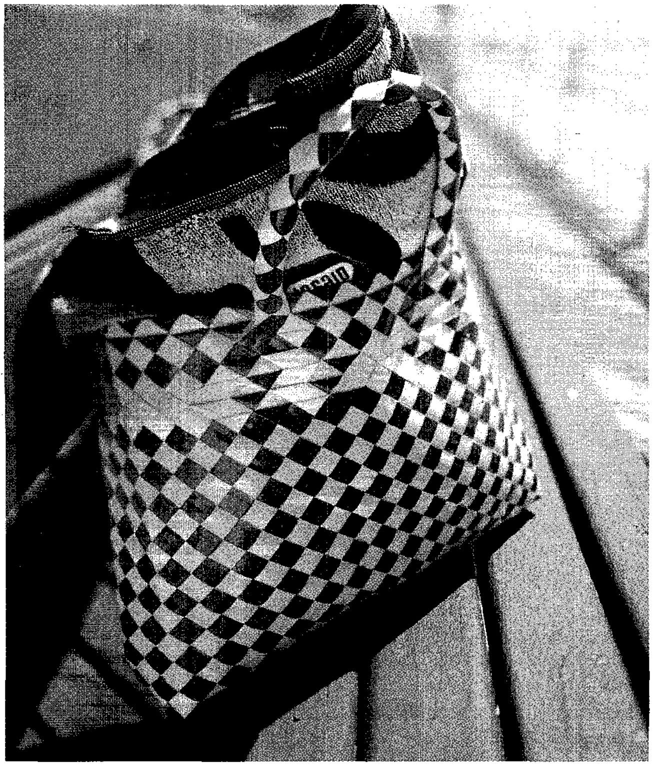
PHOTOGRAPHED BY **TERRY DOYLE**



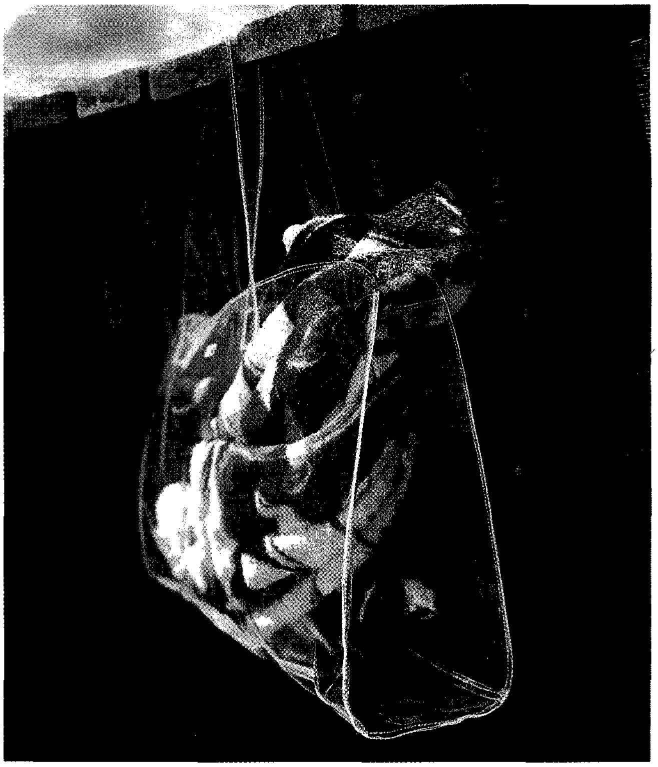
Jill Stuart cotton awning-stripe tote with leather handles is $225 at Barneys New York (both locations). Seashell **cotton-terry beach towel** is $24.99 at Bloomingdale's.



Esprit polyurethane beach tote with plastic-tube handles is $10 at Macy's. **Cotton-terry beach towel** is $24.99 at Bloomingdale's.

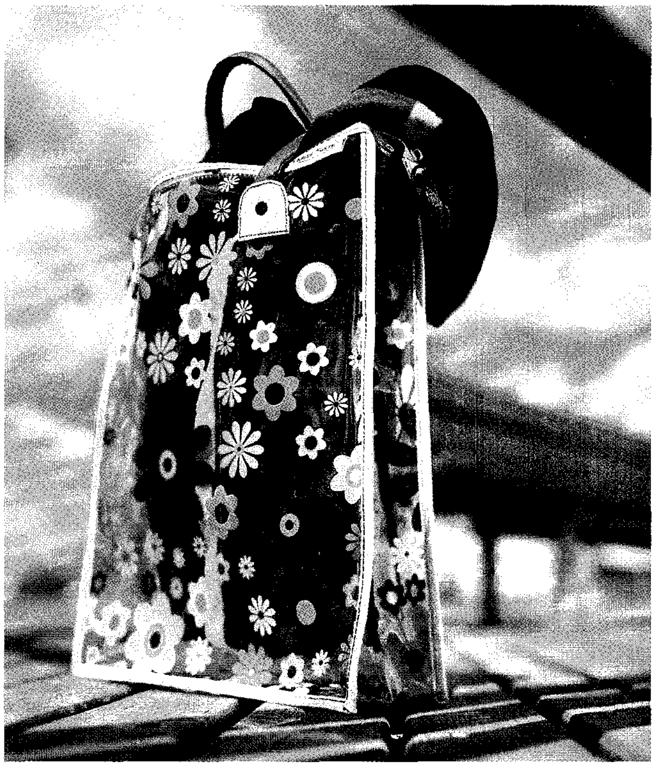


Woven-plastic tote is around $20 at Ad Hoc Softwares (410 West Broadway; 925-2652) and E.A.T. Gifts (1062 Madison Avenue, near 80th Street; 861-2544). **Cotton-terry towel** is $60 at Diesel (770 Lexington Avenue, near 60th Street; 755-9200).

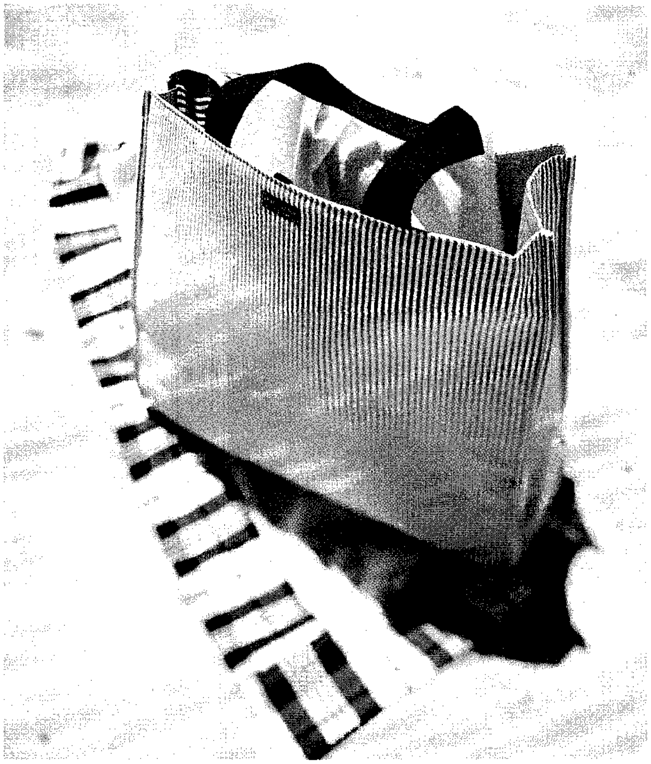


DKNY neon plastic tote is $80 at Bloomingdale's and Saks Fifth Avenue. **Floral cotton-terry beach towel** is $15.99 at Bed, Bath & Beyond (620 Sixth Avenue, at 18th Street; 255-3550).

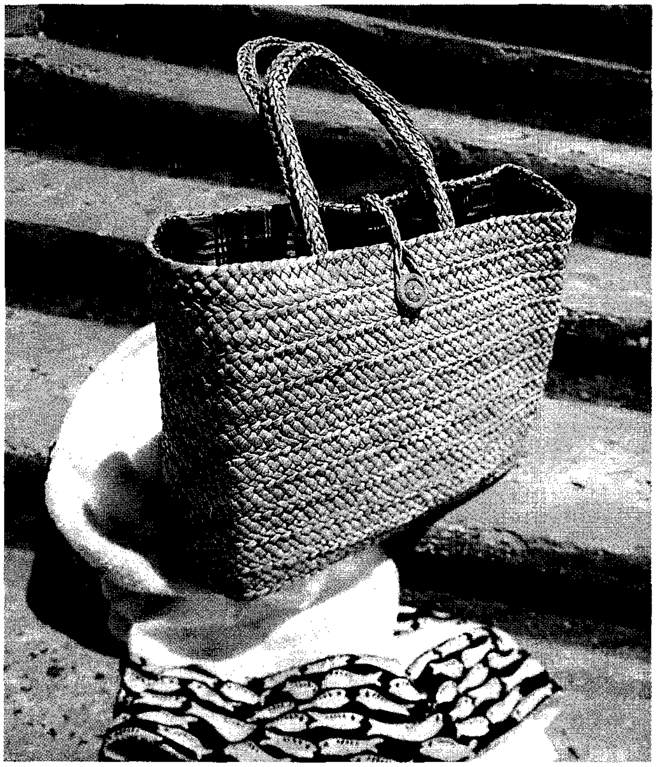
PHOTOGRAPHED BY **FRANCESCO MOSTO**



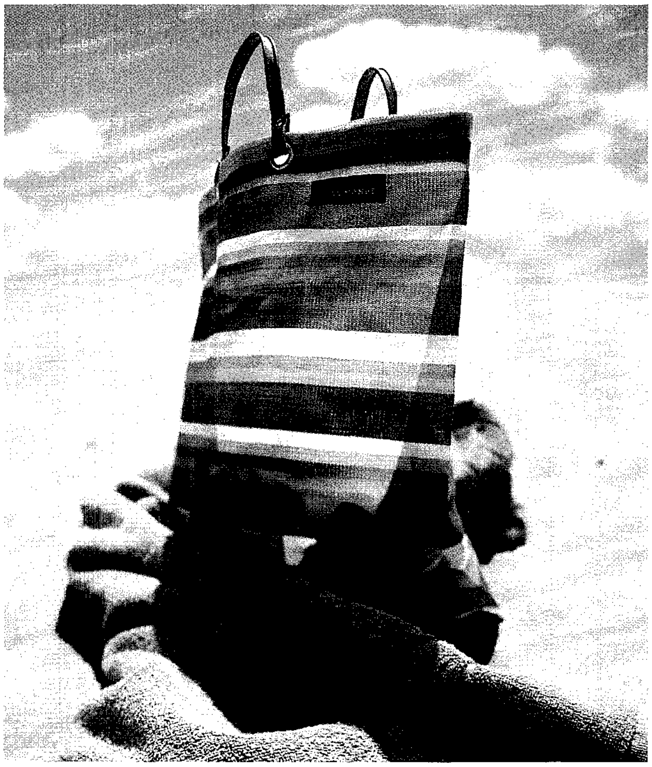
Miss Sixty plastic zipper tote is $70 at Antique Boutique (712 Broadway, near Astor Place; 460-8830). **Jay Franco cotton-terry awning-stripe towel** is $24.99 at Bloomingdale's.



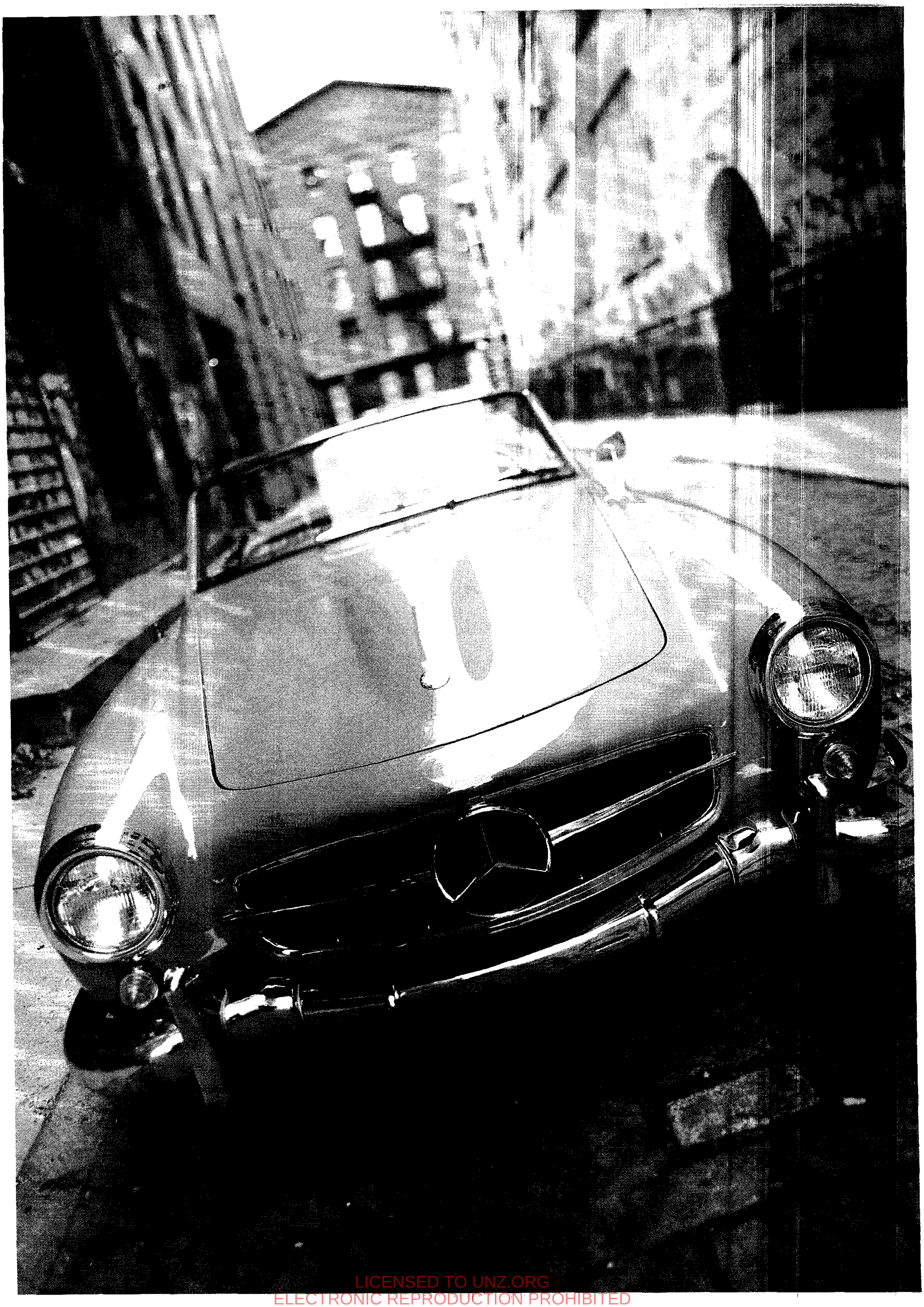
Kate Spade cotton-seersucker tote is around $155 at Bloomingdale's and Saks Fifth Avenue. **Tartan-bordered cotton-terry beach towel** with Velcro pocket is $160 at Davide Cenci (801 Madison Avenue, near 67th Street; 628-5910).

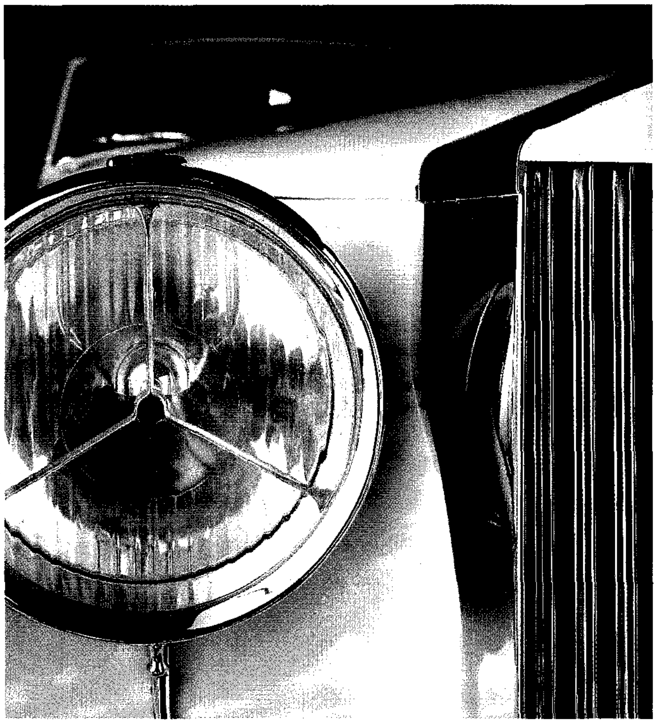


Corn-husk tote with cotton-plaid lining is $32 at Gap (all locations). **ABH Design NYC cotton-terry beach towel** with batik border is $80 at Barneys New York (both locations).

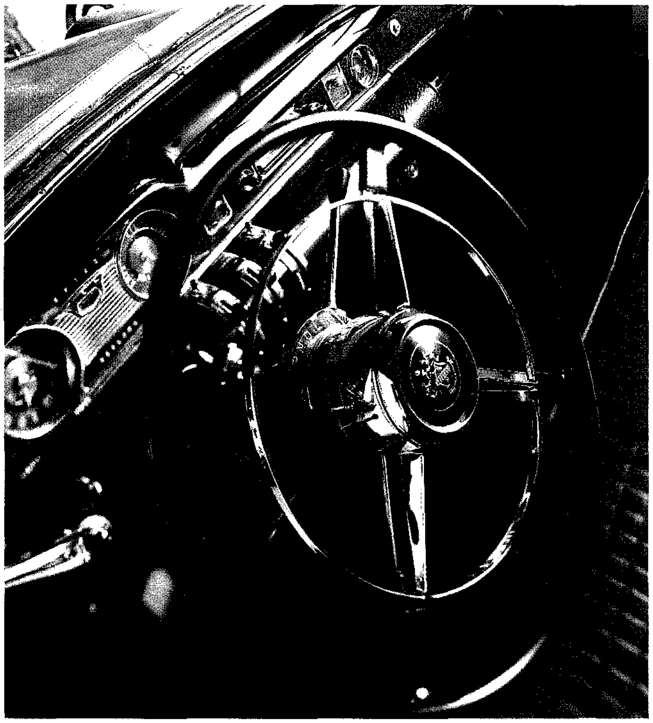


Tote Le Monde plastic tote is $34 at Adrien Linford Essentials (1339 Madison Avenue, near 94th Street; 426-1500) and Steven Alan (60 Wooster Street; 334-6354). **Cotton-terry beach towel** (with mesh backpack, not shown) is $28 at Gap (select locations).

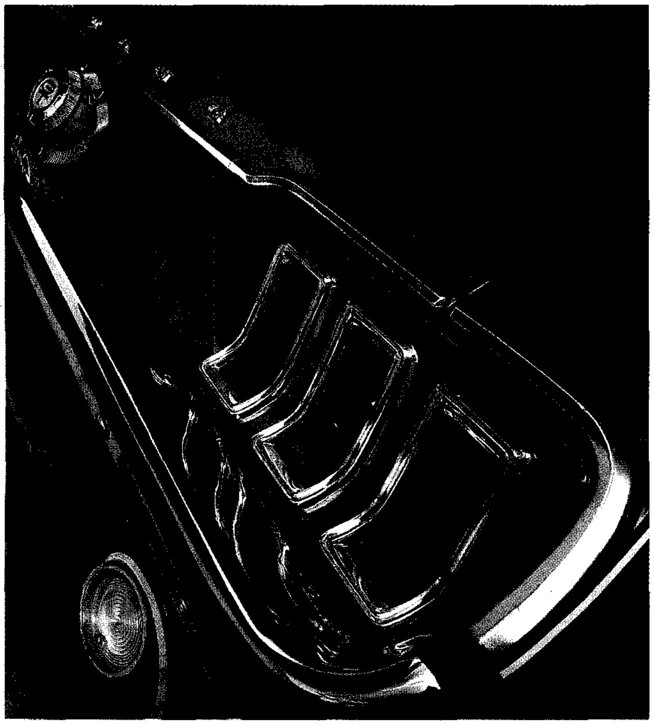




1962 Rolls-Royce Silver Cloud II convertible.



1954 Buick Skylark convertible.



1967 Ford Mustang GT convertible.

PORSCHE
1600
SUPER

1962 Porsche 1600 Super cabriolet.

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PHOTOGRAPHED BY **FRANCESCO MOSTO**

MIRACLE GROW

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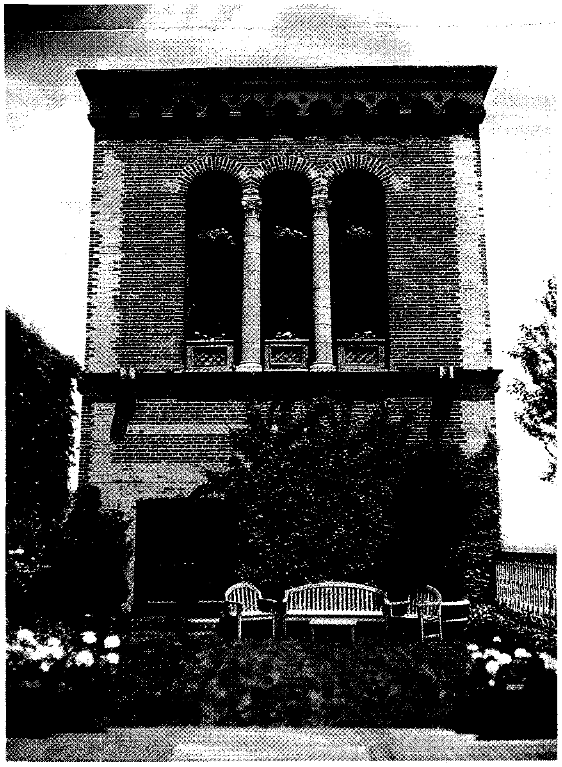
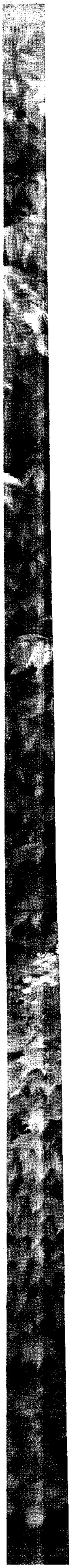
BY RENE CHUN

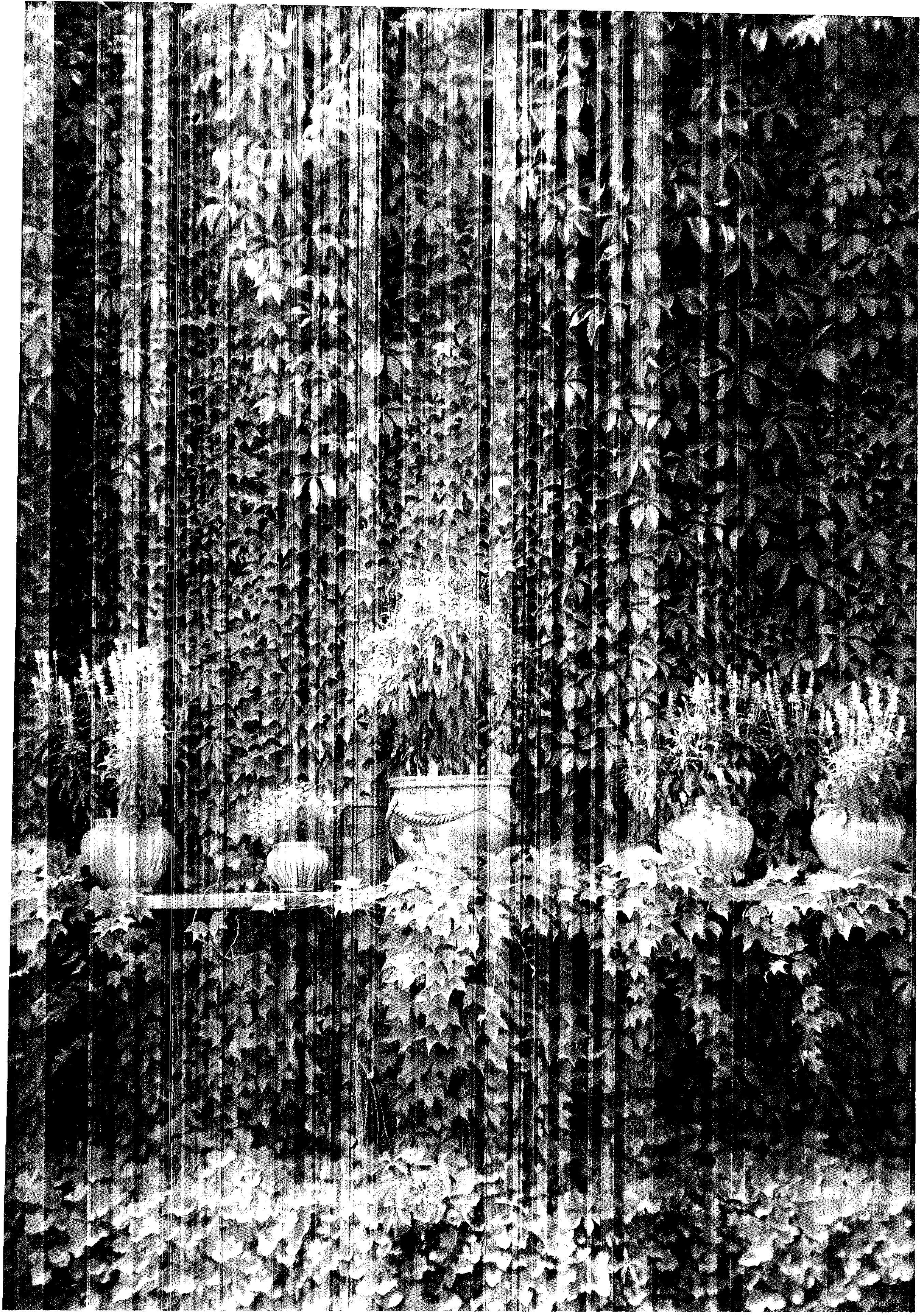
FINDING AN APARTMENT WITH A NICE CHUNK OF OUTDOOR SPACE is as easy as securing a reservation at Bouley before it closes. Right? Depends on your definition of *nice.* In real-estate-speak, "outdoor space" may mean a cantilevered slab of concrete that can barely accommodate two potted plants and a hibachi. So how many places in this city (or in nearby Jersey City) have real outdoor space—the kind of verdant terraces and gardens Martha Stewart wouldn't laugh at? Precious few. Here, for your vicarious enjoyment and from all compass points, are five of those precious few.



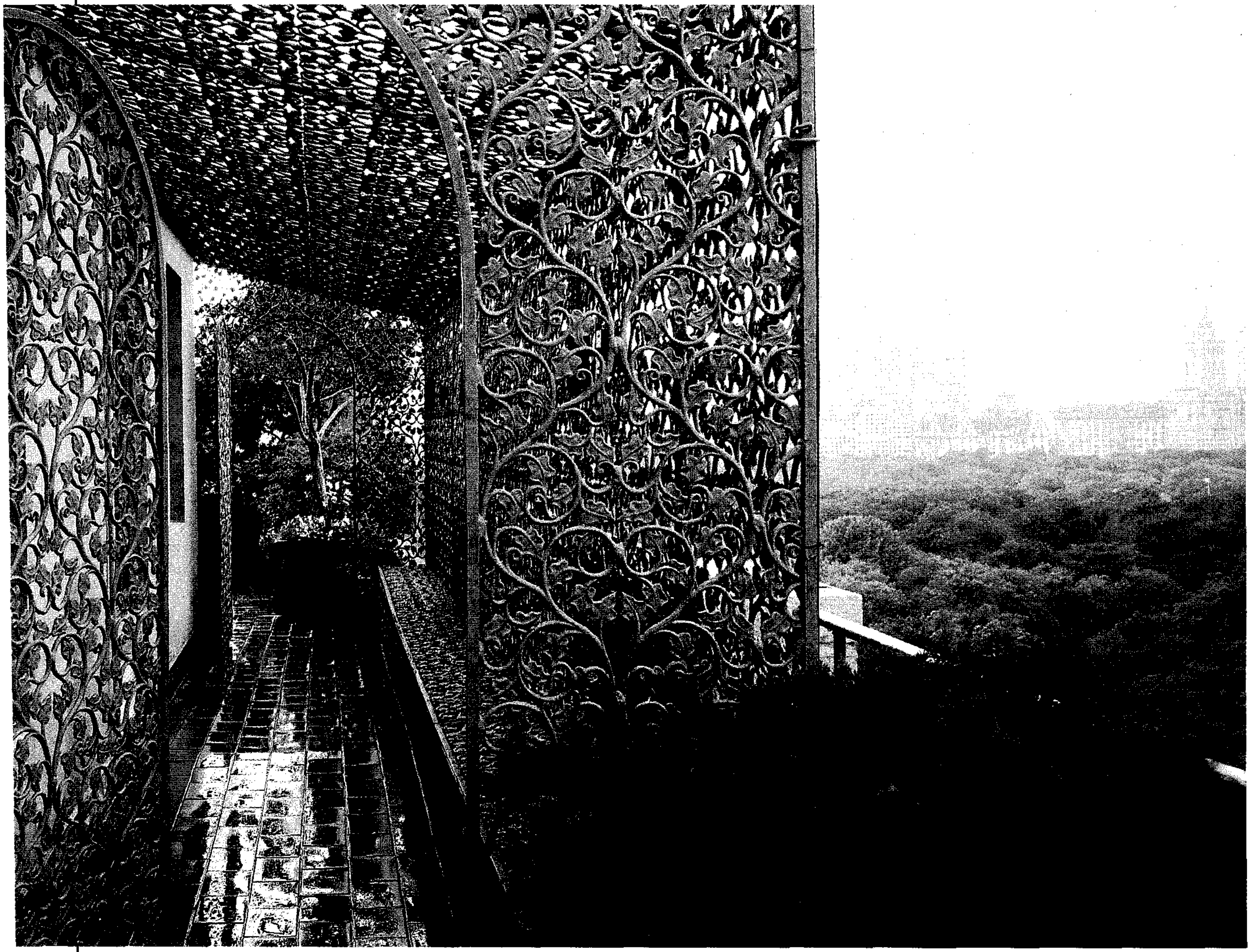
Upper West Side

Yes, there is an enviable view (and a gym, concealed in the mini-palazzo), but what really sets investor Chappy Morris's penthouse terrace apart is its lawn—supposedly one of two in the city. Morris plays badminton and volleyball on the 1,050-square-foot patch of grass, which a gardener mows once a week. Because of the wind and pollution at the seventeenth-floor elevation, the fuss factor is high when it comes to maintaining this astounding piece of ersatz land. Across: The Virginia Creeper took three years to reach this level of lush; the antique terra-cotta pots brim with salvias.





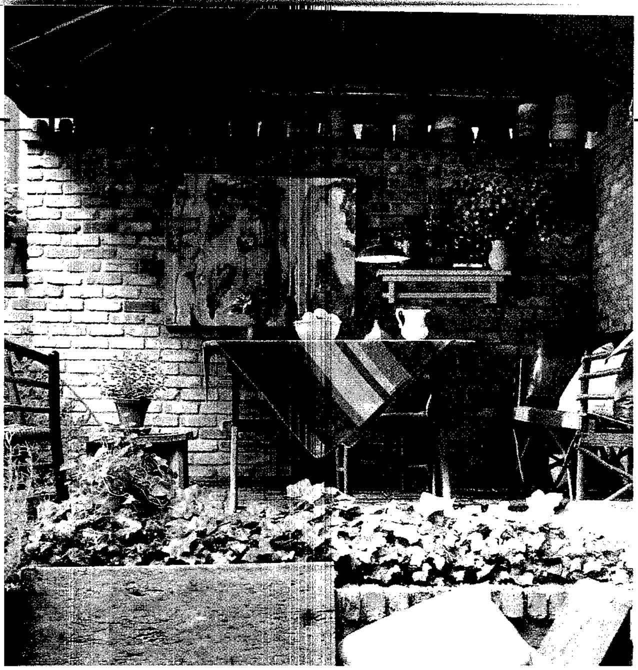
PHOTOGRAPHS BY **SHEVA FRUITMAN**



Upper East Side

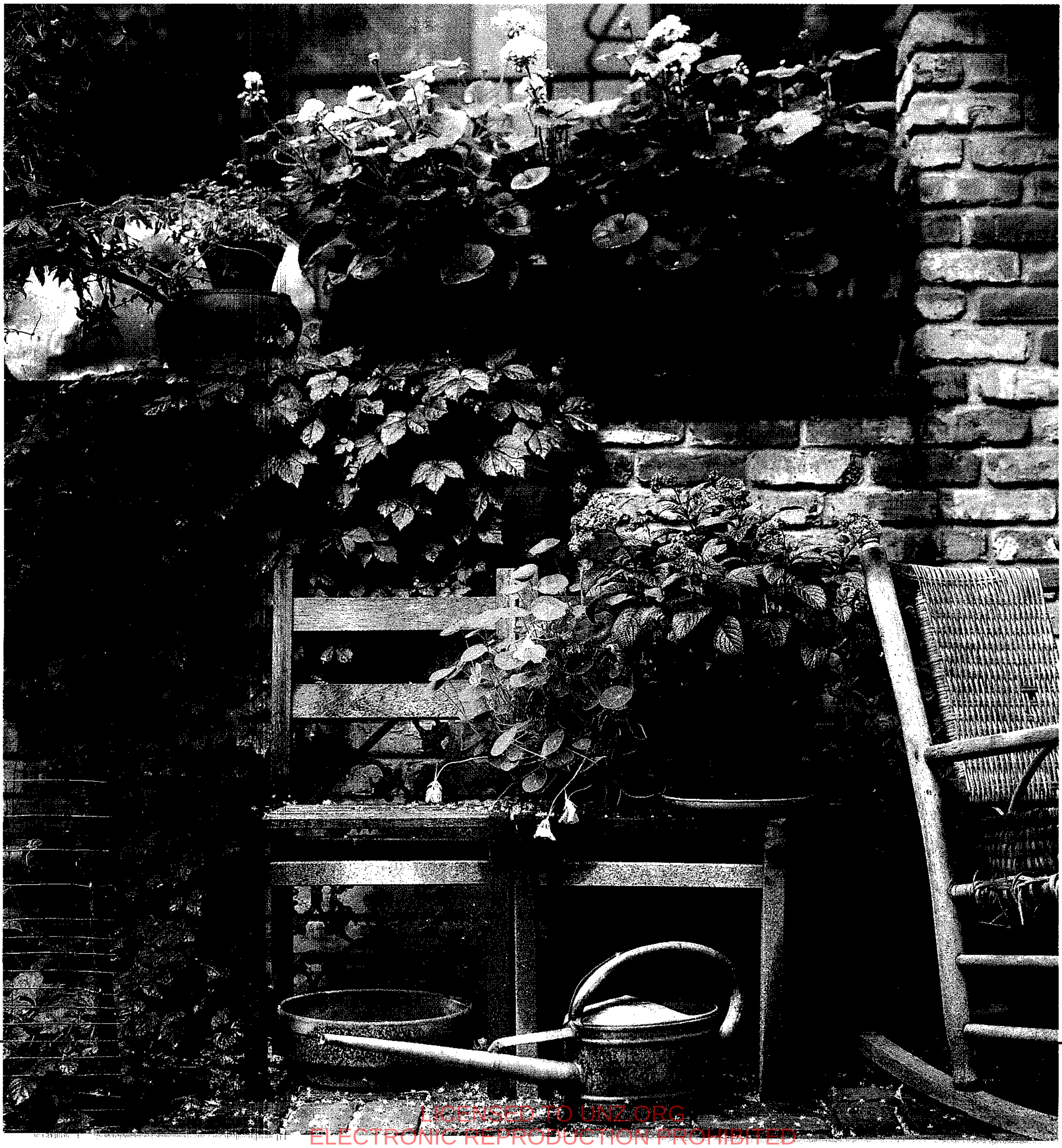
A cast-iron archway leads to a bi-level mega-terrace with 210 different species of plants and a 360-degree perspective on all of Manhattan. The 5,000-plus-square-foot outdoor space has been described by those lucky enough to see it as "the premier terrace in Manhattan." There are self-contained rose, herb, weigela, and Japanese gardens (among others), so the billing would appear to fit. "In certain places, we had to use plants to actually *deny* the view," explains the designer Halsted Welles. "Otherwise, there wouldn't be any drama or impact. Even spectacular views can become tedious."

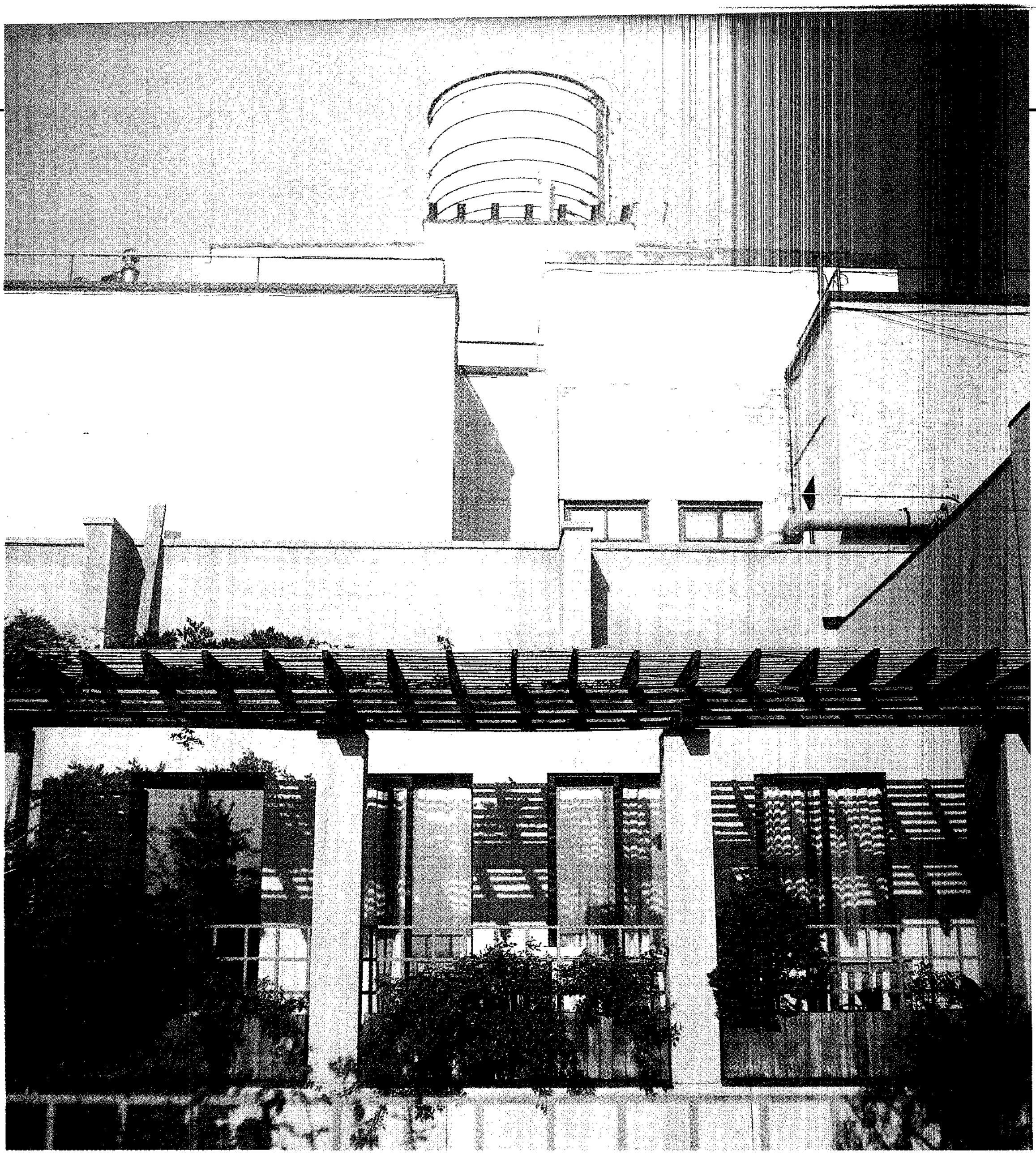
Photographs: this page, Andrew Garn; opposite page, Frank Veronsky.

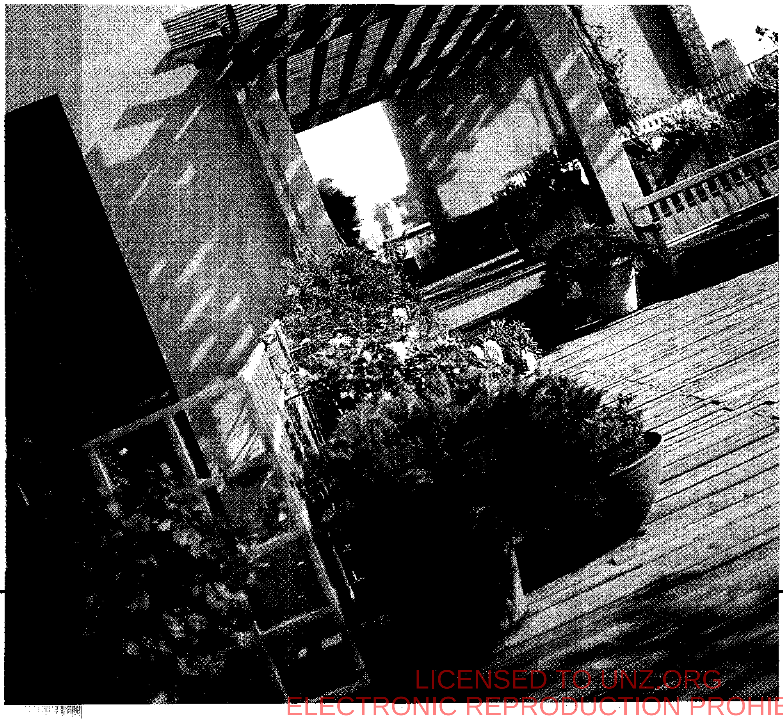


Greenwich Village

Billy Jarecki and Tom Pritchard, the team that introduced Pure Mädderlake's meticulously distressed home furnishings to New York, needed 8,000 bricks and 25 years to cobble the courtyard in the back of their ground-floor West Village apartment. The dining area is sheltered by a canvas canopy and decorated with antique hickory furniture; a Pritchard painting on the wall somehow feels indoorsy. Below: potted geraniums, nasturtiums, and heliotropes; ivy climbs the courtyard's north wall. "It's a little rough around the edges," says Jarecki. "Always imperfect."







Greenwich Village

Bleached planks, well-groomed foliage, austere architecture—this seventh-floor terrace could easily be mistaken for Southern California. Except for the slight continuity problem—that very New York water tank sprouting from the roof. "Well, I *am* from California," the owner admits. "But I tend to think the terrace looks more southwestern or Japanese." Exactly. Left, wisteria and roses wend their way up a loose-grid trellis built around a corner. The teak bench was ordered from Maine's Weatherend Estate Furniture catalogue.

Photographs by Sheva Fruitman.

I have seen the tumbling seams of a 95 mph fastball.
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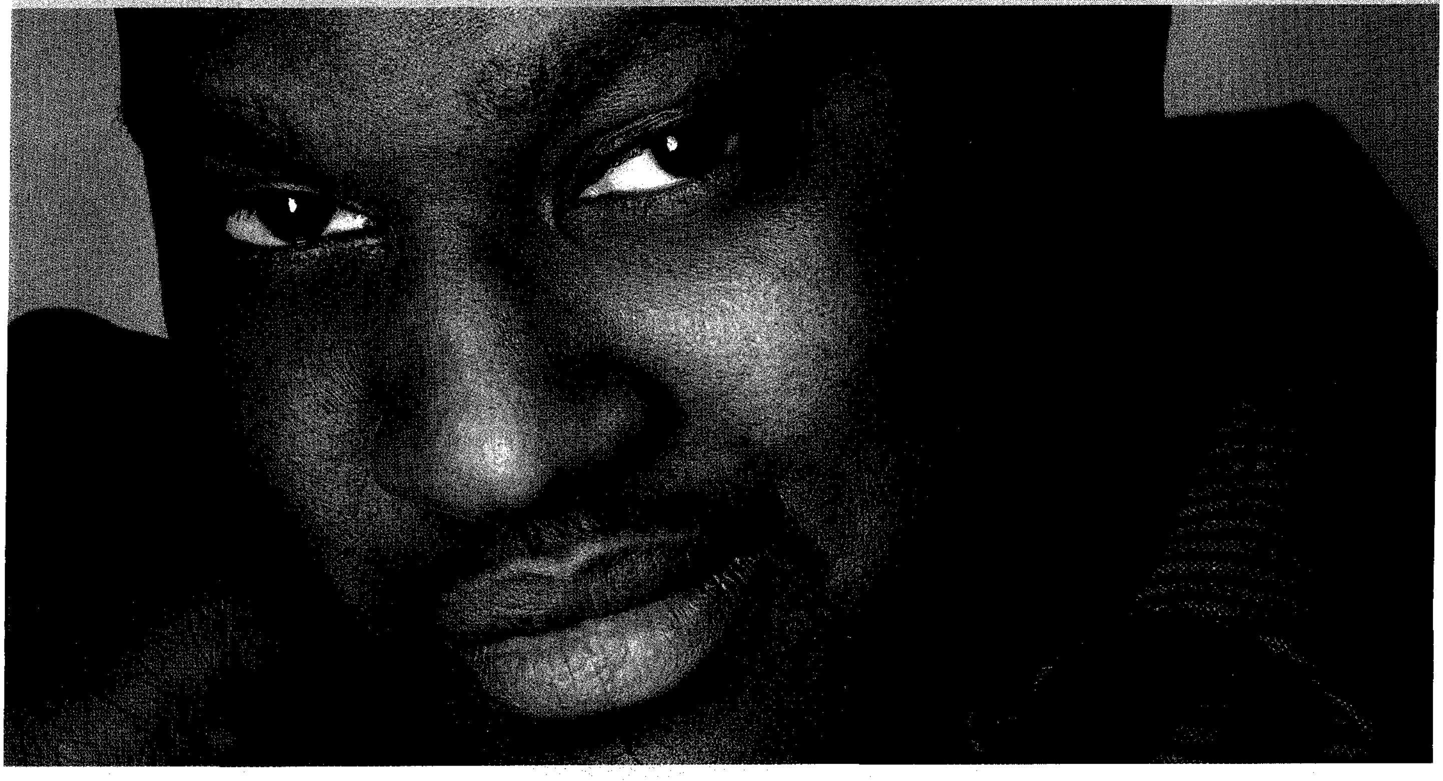
-Mo Vaughn, Boston Red Sox.



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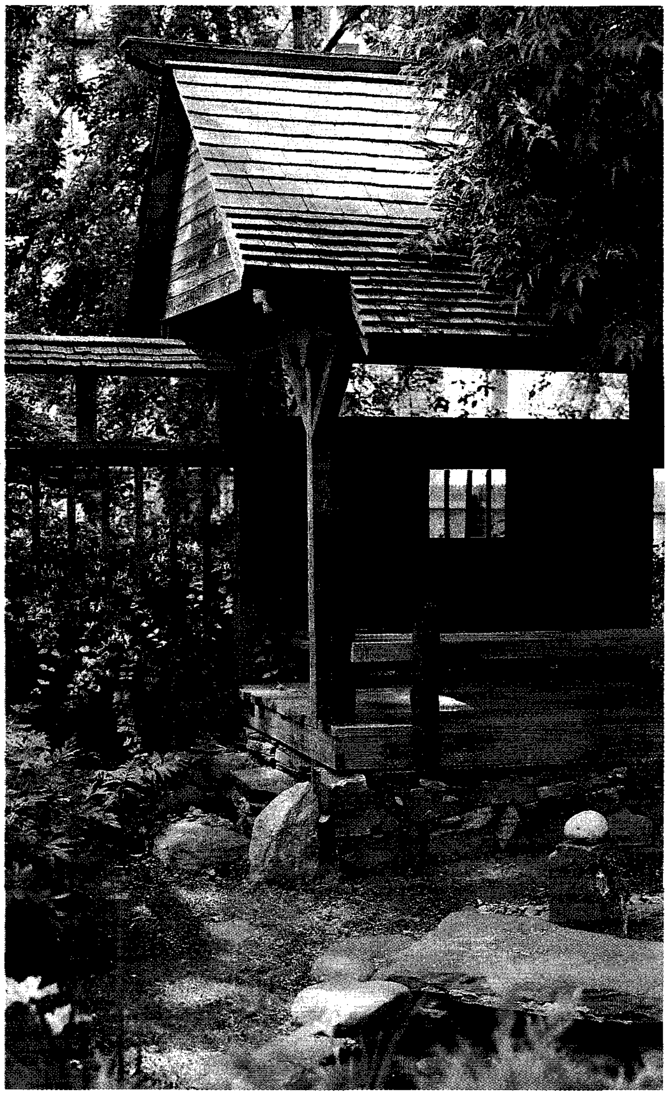
Jersey City

In the backyard of an unremarkable neighborhood, Ellen and Michael Fauerbach have erected this Japanese teahouse—complete with goldfish pond and water lilies. Fauerbach, the head usher at the Metropolitan Opera, says that despite what his neighbors think, the structure is not an homage to *Madama Butterfly,* or some sort of Zen retreat for practicing arcane tea ceremonies or t'ai chi. So, it's used for cocktail parties and barbecues? "Not really," Fauerbach confesses. "Most of the time, we just look at it from the kitchen window over a bowl of cereal."



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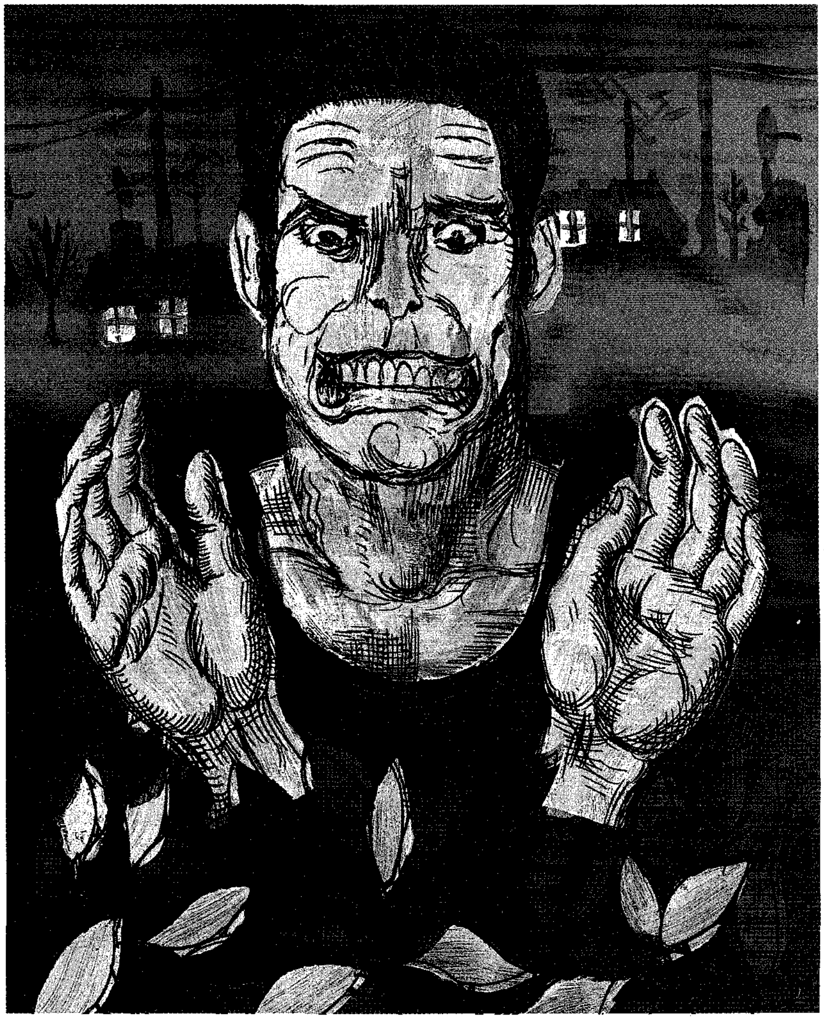
MOVIES

THE SUMMER **AHEAD**

SURPRISE OF SURPRISES: THE SEASON COULD END WITH **EDDIE MURPHY ASCENDANT** AND **JIM CARREY DESCENDANT.** BERTOLUCCI IS PRETTY BUT VACANT, AND *THE ROCK* IS JUST PRETTY VACANT. **BY DAVID DENBY**

IN THE MOVIE BUSINESS, the summer season can seem less a time of pleasure than of anxiety, both for Hollywood, which invests huge amounts of money in action and comedy and then projects the movies against every surface but your kitchen wall, and for the moviegoer, who every summer must suffer the ritual death of movies—the gross-tonnage *Waterworlds* that trample the art of film and shred garden-variety common sense. At its best, the summer season is a series of body-walloping thrills; at its worst, it's a series of stunningly stupid action movies like *The Rock.* If you want to avoid the peculiar haphazards of summer, however, find the smaller movies and revivals. In the summer season, the best may be the least.



The Carrey monster: Won't anybody make this guy shut up?

THE CABLE GUY, which was directed by the actor and comic Ben Stiller, is obviously an attempt to bring Jim Carrey out of the realm of goose-brained comedy and give him something more sustained and complex to do. As such, the movie is a disaster. In the past, Carrey seemed like a wilder kind of show-business goof than we've ever seen, the Three Stooges mixed with Jerry Lewis and charged with an awesome load of testosterone and mania. Carrey has a big, lanky body without any apparent cartilage, a mouth like a pelican's pouch, palms like rubber fins. He was, by turns, farceur, clown, freak, athlete. If he was domineering and violent, he was also harmless—a kid's comic, making faces and sticking out his tongue. The hostility was expressed in epic silliness; it exhausted itself in noise. Grown-ups could enjoy him (and I did), but ironically, as a manic liberator of the infantile nasty boy within us all.

At first, Stiller and writer Lou Holtz Jr. set up a satirical context: We're in TV land, watching an indiscriminate jumble of court trials, old TV shows, movies—and then the screen fades out. The camera pulls back. Steven (Matthew Broderick), a mild-mannered architect thrown out by his girlfriend, is setting up house in a new apartment, and the screen has turned to snow. The cable guy arrives, pounding on the door, and quickly takes over

ILLUSTRATION BY GARY PANTER

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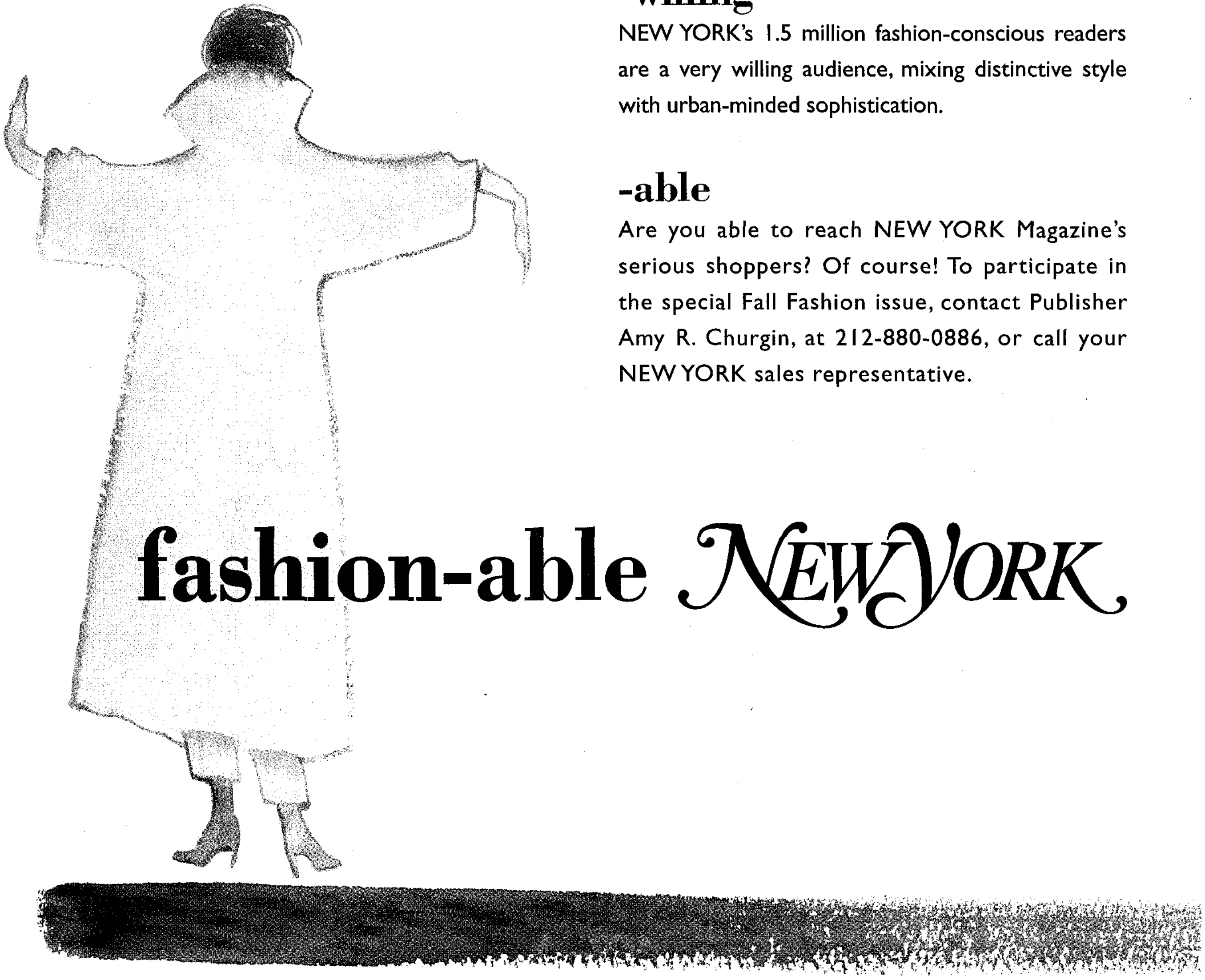

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Four flicks: Clockwise from top left, Carrey and Broderick are major cutups in *The Cable Guy;* Cage draws a bit of life out of *The Rock;* Murphy reaches the heights of nuttiness—and is even moving—in *Professor;* Jeremy Irons and Tyler at yet another sumptuous feast in *Stealing Beauty.*

the apartment. Within a day, sensing that Steven is at a low ebb, he insinuates himself into the architect's life, demanding friendship. For a while, Carrey's cable guy seems quite an invention, a monster of treachery, a bathetic bully who does unwanted favors and, like a mafioso, expects them to be returned with gratitude. He sees Steven as the brother he never had; he shames the modest, self-contained architect, who, trapped by guilt, doesn't have the guts or the wit to throw the psychotic bastard out.

The movie becomes nightmarish, with a strong, unacknowledged homoerotic streak. How is one supposed to respond to *The Cable Guy*—as serious drama, as farce? Once we see what Carrey is up to, he's not very funny—or rather, he's more threatening and sinister than funny. The hostility always held in check in previous movies now reaches full flower and turns into outright sadism, and yet Carrey is not playing a real character. How can he? He punches up and parodies all his emotions, putting quotation marks around everything. His mouth opened to the size of a black hole, devil-eyed and screeching, he's a comedian merging himself into Nicholson in *The Shining* or De Niro in *Cape Fear. The Cable Guy* turns into a mad-stalker movie, monochromatic and depressing despite the gags.

Not just poor Steven but his girlfriend (Leslie Mann) and his family, taken in by the cable guy, sit there passively and stupidly, and we realize, to our horror, that Carrey has had the same effect on Ben Stiller and the cast that the cable guy has on the characters, intimidating them, sucking up all the oxygen and leaving them half dead. Doesn't anyone have the courage to tell the star when to quit? It turns out that once Carrey gives full vent to his hostility, he has nowhere to go but into psychosis. After a while, I began to long for someone to kill the cable guy just to shut Carrey up. At the end, the filmmakers try halfheartedly, winkingly, to make the cable guy into some sort of martyr—a victim of the TV age who is unhappy for our sins. But by this time, most of the audience has pulled the plug.

IN THE EARLY EIGHTIES, Eddie Murphy's career took off like a Porsche. After his breakthrough on *Saturday Night Live,* Murphy gave scintillating, stop-me-if-you-can performances in *48 HRS, Trading Places,* and *Beverly Hills Cop.* He always played the same character—a brash young man whose mouth got him into places that his youth, his race, and his clothes might have kept him out of. Once in, he kept on talking, paralyzing his enemies with spider's-sting insults. As an actor, Murphy achieved instant success, without the usual dues-paying and seasoning. He was not, however, about to be modest or grateful about this. In the ultimate display of comic macho, he upped the ante: *You will love me even though I am obnoxious.* It was a high-

Photographs: clockwise from top left, Melinda Sue Gordon/Columbia/Tristar; Frank Masi/Hollywood Pictures; Bruce McBroom/Universal City Studios.

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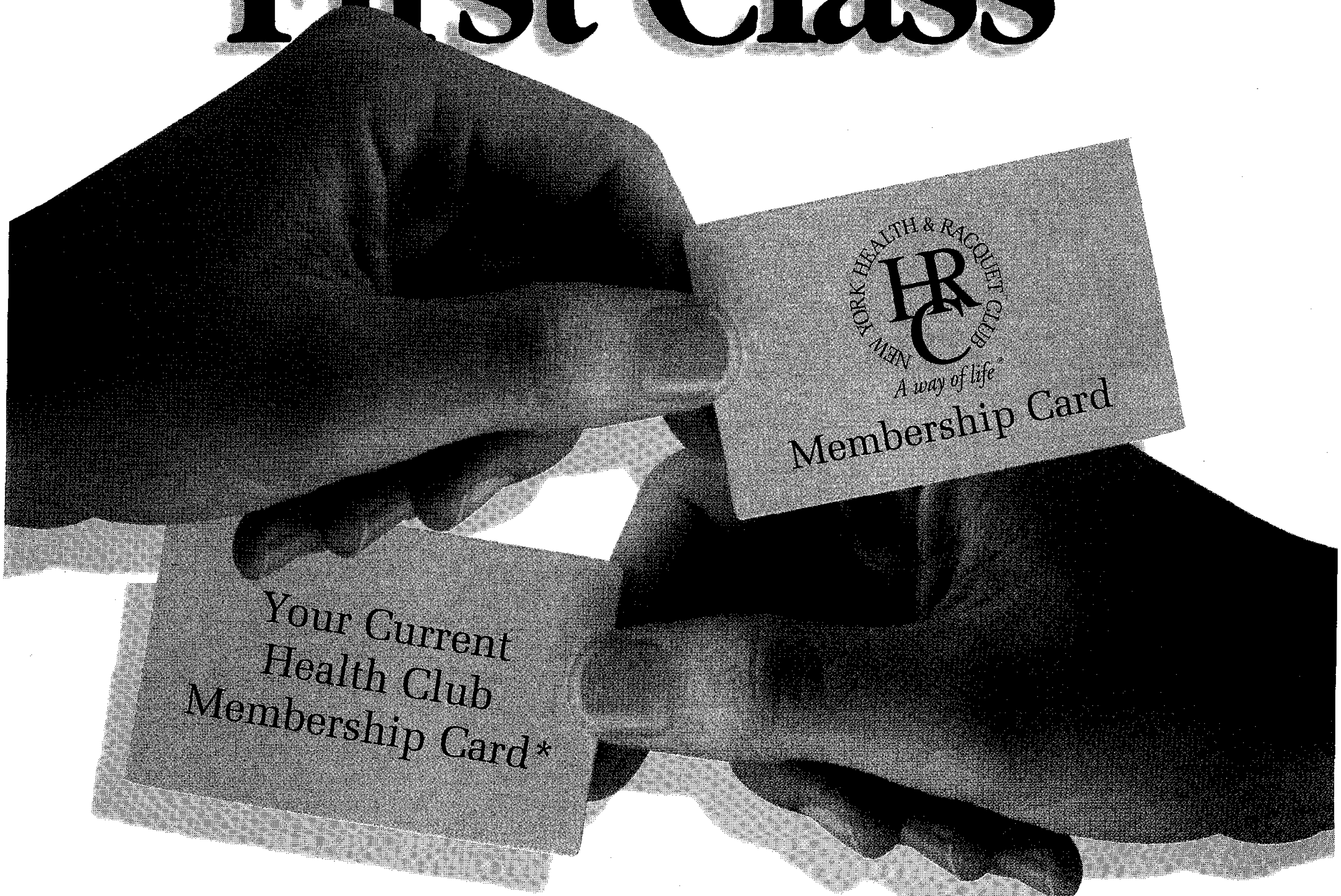
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wire act from the beginning, and Murphy soon fell off. In *The Golden Child,* he took a header into New Age dreariness; the crude, pointlessly violent sequel to *Beverly Hills Cop* suggested that he had formed a very low estimate of the audience that had made him a star. *Beverly Hills Cop III* was a disgrace, and it's better not to speak of recent feature films like *Boomerang.* By the early nineties, almost no one had a good word to say for him. What was there to say? When Murphy had revealed himself in the concert film *Eddie Murphy Raw,* back in 1987, what we saw was not raw but rancid.

And now the second act: **THE NUTTY PROFESSOR,** a remake of Jerry Lewis's 1963 comedy classic, is a personal triumph for Murphy and one of the great turnarounds in the history of the movies. Rude and profane on the surface, this movie is gentle in spirit, even touching. In Jerry Lewis's version, the professor was one of Jerry's chipmunk-toothed losers, a nerd chemist utterly hapless out of the lab. Falling in love with Stella Stevens, Jerry takes a potion he has concocted and turns himself into Buddy Love, a smooth charmer with a suspicious likeness to the heavy-lidded Dean Martin. For the new movie, the screenwriters have shrewdly updated and African-Americanized the script. *The Nutty Professor* is still a Jekyll-and-Hyde story, but this time the chemist, Sherman Klump, is a huge fatty, 400 pounds or more, with a chin that starts under his mouth and ends near the middle of his chest. When the professor writes formulas high on the blackboard, his belly erases the ones written below. The way Murphy plays the role, and Tom Shadyac (the first *Ace Ventura*) directs it, the physical details are cruelly precise, and often grotesque, but the spirit is not cruel. Sherman is a genuine character and a figure of some depth. A mama's boy, brilliant but shy, he speaks in a deep, sad voice, the voice of a distinguished Negro circa 1954. Murphy, working under layers of padding and Rick Baker's makeup, gives him a nervous smile and a wistful, withdrawn manner. The smile says: Happiness in this life is not for me. Murphy, amazingly, stays in character.

When Sherman falls in love with an appreciative graduate student (Jada Pinkett), he can't bear being fat any longer; he swallows the DNA liquid he has been using in experiments with hamsters and becomes, as in the old Lewis movie, Buddy Love, a slender, handsome, fast-talking, and violently aggressive man. In brief, he becomes Eddie Murphy as we've always known him. But Murphy does something interesting: He shows us that Eddie Murphy going over the top is destructive and horrifying. His Buddy goes to a nightclub where Sherman had earlier been insulted by a rude comic (Dave Chappelle), a viciously funny put-down artist. Murphy first pretends to find Chappelle hysterically funny, then stands up and duels with him, topping him and finally annihilating him. The scene is almost unnerving in its intensity. Buddy is out of control, pure libido, everything that Sherman has been repressing. And when you see pure libido, it's like a knife flashing in a street fight. By movie's end, we realize that Eddie Murphy is telling us what was wrong with his old screen character: He wasn't quite human. The hero of *The Nutty Professor* is not the fast-talking stud; the hero is the two-ton intellectual with soul.

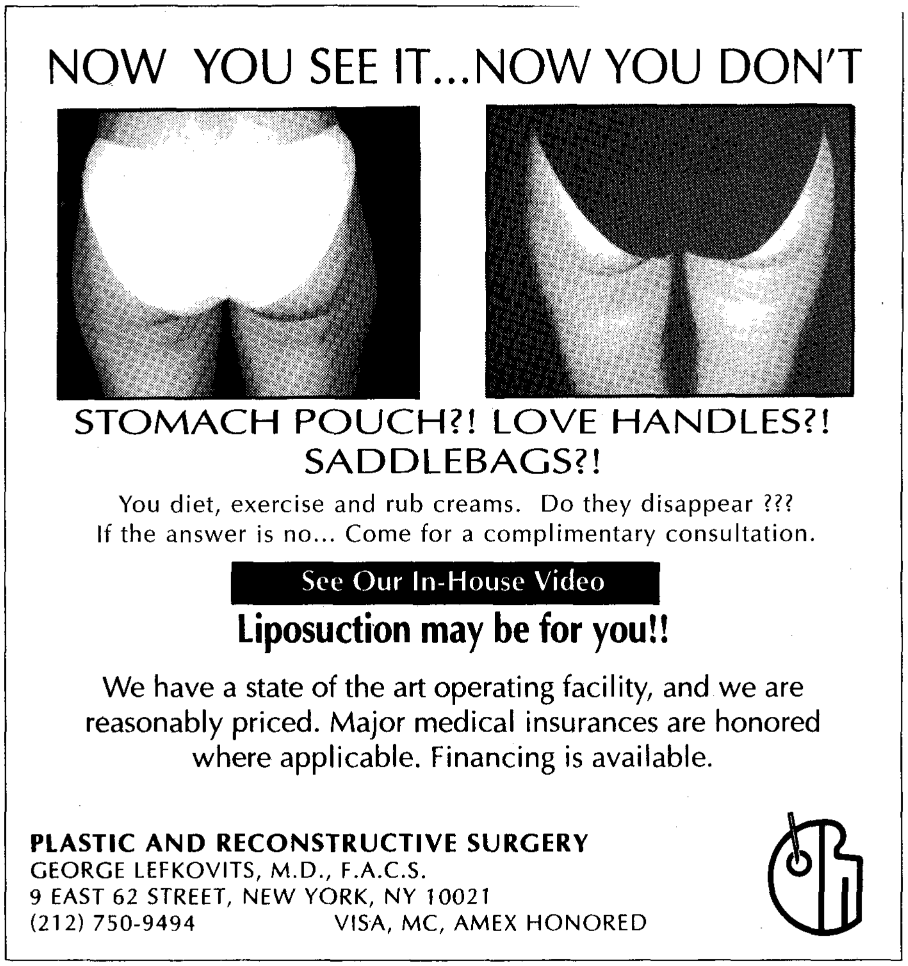
Shadyac has very broad comic skills, but he knows what he's doing. Despite all the easy, audience-pleasing jokes about Sherman waddling around the campus, the movie takes a rather searching look at the gloomy, masochistic dieting culture. In his research, Sherman has proved to his own satisfaction that some people have a genetic disposition to gain weight, but he's still miserably guilty. He has nightmare daydreams of himself crushing Pinkett in the sand or terrorizing a whole city, like some monster in a fifties Japanese disaster epic; he fuels his unhappiness by watching maudlin weight-loss TV shows and trying out quack cures. All of this is funny in a good-hearted way; obesity is the common dilemma, as American as . . . well, as apple pie.

Eddie Murphy has always had a genius for mimicry and impersonation, but this is the first time he's gone far beyond caricature. When Sherman is feeling blue, he retreats to his family—his hearty big mama and her cranky husband; his voluble grandmother and crude brother. They attack one another, yet they are recognizably a family, and the joke deepens when you realize Eddie Murphy is playing all of them. They are the aspects of a single personality—they are him, the great comic who can do anything. The prince is back, and it's time to admit that he has the makings of a king.

EVEN THE KIDS ARE WISE TO **THE ROCK.** My 12-year-old saw quite clearly what was wrong: The action sequences are pure fakery, a lot of whirling and thrashing about in semi-darkness. The director, Michael Bay, comes from TV commercials, where spatial logic is no longer important. A commercial conveys an idea or a mood, and the fastest way to do that is to jump from shot to shot. But in action movies, if you merely skip from one violent shot to the next, cutting always on movement, you may keep the audience jazzed but you are robbing it of the basic satisfaction of knowing, say, where two men are in relation to each other as they go at it with guns.

God knows, if *The Rock* doesn't provide gut-level satisfaction, it's not going to provide satisfaction at all. The picture is about a group of mad military types, led by Ed Harris, who take some tourists hostage on Alcatraz Island and point missiles at San Francisco armed with people-melting chemicals. The FBI matches up its young expert in chemical-biological weapons, Nicolas Cage, and a British agent who has been rotting in jail for 30 years, Sean Connery, and sends them to eliminate the renegade military unit and free the hostages. Cage and Connery try to give the movie a grounding in courage, loyalty, humor, and other humane virtues, but they can't transcend the absurdly violent fascist-adolescent-adventure atmosphere, in which people are chained, melted, crushed, and dropped onto spikes. Listen to the kids: *The Rock* is a crock.

AFTER THE BIG-BUDget films, it's a relief to turn to Bernardo Bertolucci's **STEALING BEAUTY.** It isn't very good, but at least there are some handsome faces and bodies in it, and the shimmering golden heat of Tuscany. At an artist's villa in the hills near Sienna, a group of characters found only in mediocre European art movies—a sculptor, a dying playwright, an elderly antiques dealer, a declining earth mother or two—gather in various states of semi-nudity and conversational indiscretion and witness an *echt* art-movie spectacle. A beautiful American girl (Liv Tyler) has arrived from the States in order to find her father and also, it seems, to lose her virginity. Neither of these quests is carried out with any great sense of dramatic energy, but the movie is physically pleasing and occasionally very sexy. And finally, an unknown American classic: Film Forum is playing (from June 21 to 23) Robert Altman's **CALIFORNIA SPLIT,** one of the early-seventies Altman films that slipped through the cracks. It stars George Segal and Elliot Gould as a pair of obsessive gamblers, and says more about the sad-sack desperation and joy of that forlorn passion than anything ever put on film. ■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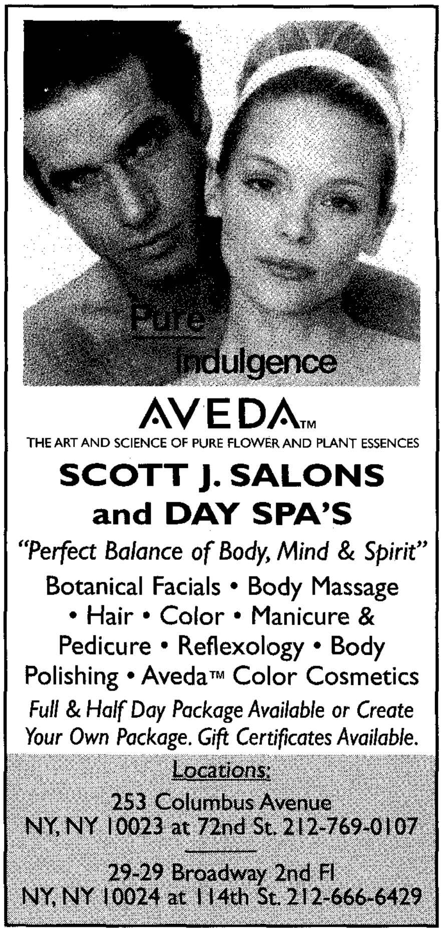
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MOVIES

THE SUMMER **SO FAR**

THE LESSON OF *MISSION: IMPOSSIBLE* AND *TWISTER*? IT WILL BE A GREAT SUMMER FOR THE STUDIOS, BUT NOT FOR MOVIEGOERS.

BY WILLIAM GOLDMAN

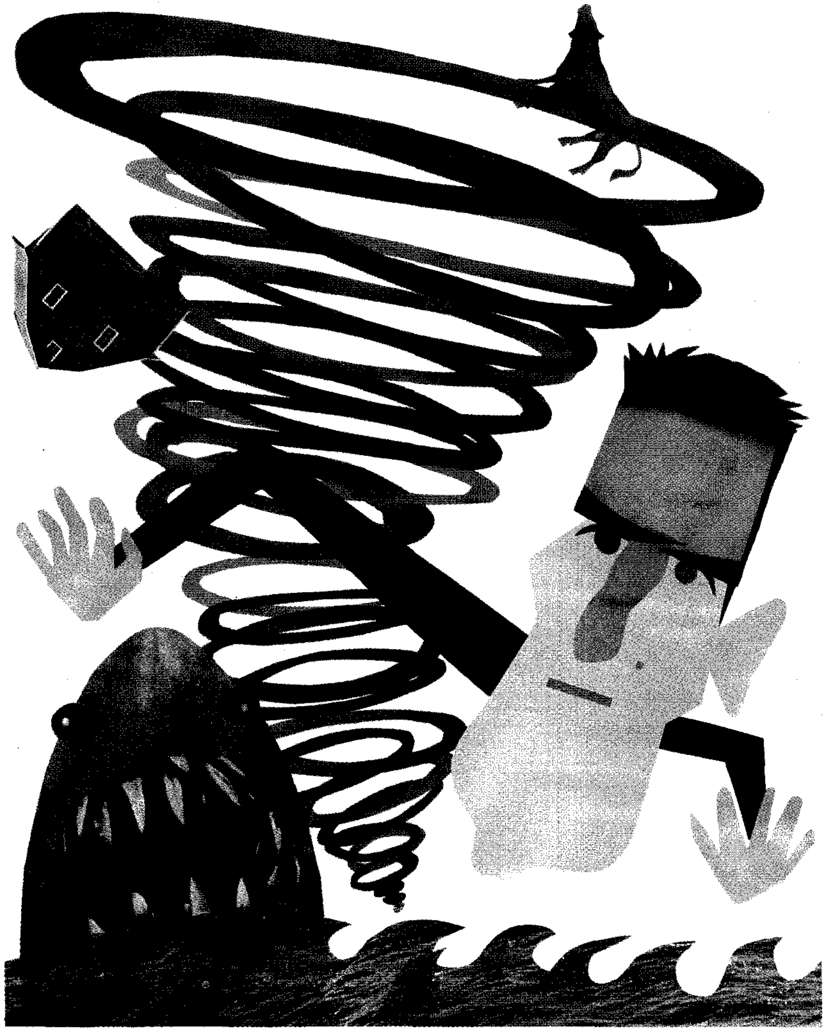
TWISTER AND **MISSION: IMPOSSIBLE** are already joined at the hip—as if they were one movie with a four-word title. Magazines and newspapers continually link them, alerting us to the fact that they are two of the fastest-grossing hits ever. They are not, of course, even remotely similar, and what they have to tell us about what we want to see could not be more different.

Mission: Impossible is as good an example as any of why studio executives have cornered the market on sedatives. As the world well knows, these bright men and women, brutally overworked, living in a constant state of terror of replacement, have but one goal in life: *to save their own asses*. And the easiest way to ensure they do that is with a string of commercial films. So why are they suffering?

Probably you did not know this, but it is true: Movie stars, by and large, do not want to appear in commercial films. Keanu Reeves has just hopped off the *Speed* bus. Val Kilmer chose to start a franchise with *The Saint* rather than continue one with *Batman*. Every time this kind of thing happens, executives die a little.

Because they know this: If a wonderful actor like Jeff Bridges had played the lead in *The Fugitive*, it would have been successful. But with Harrison Ford it was gold. *Mission: Impossible* would have worked with Dennis Quaid. But box-office records might not have been toppled.

This is the awful paradox of studio executives: They know that stars are essentially worthless yet absolutely essential. We can all list the star-driven movies no one went to see, and still their prices keep rising. Why? Because if you can get them to do something they don't much want to, something simplistic, something (ugh) commercial, everyone can smile. What *Mission: Impossible* reminds us of is the worldwide longing to see certain beautiful faces in certain kinds of roles, for a certain (brief) time. . . .



Twister* and *Mission: Poor imitations of *Jaws*, the genre classic.

Twister.

Twister is the worst movie in the history of the world that I'm glad I saw. How about that moment when the dad gets jerked into the heavens to die, leaving behind a permanently trauma-

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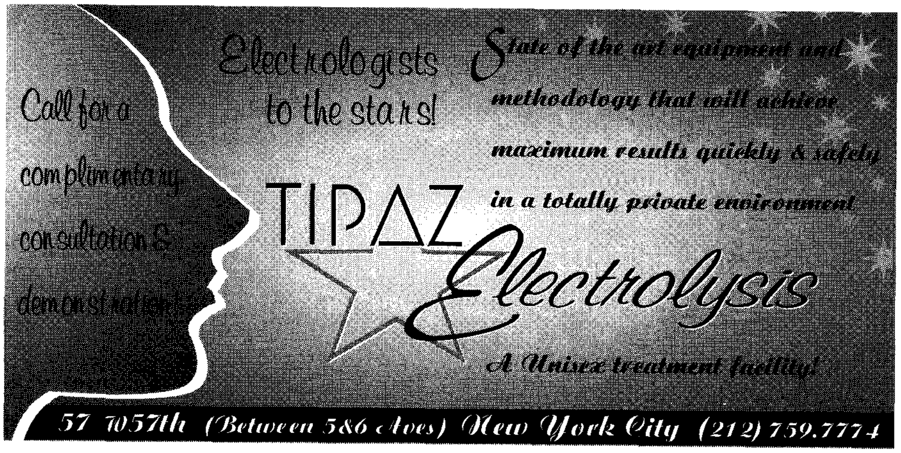

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tized little girl? And the Force 5 tornado sucking everything in its path? *Great* special effects. I also think that if you took every moment in the film without a wind machine—if you spliced all the book scenes together—even the toughest living spy would confess to anything rather than watch it twice. But that's okay, isn't it? It seems it will have to be.

Twister, of course, comes out of *Jaws,* and I want to talk about two memorable book scenes, one from each film. *Jaws* first. Maybe two thirds of the way through, Robert Shaw, Richard Dreyfuss, and Roy Scheider are chasing the giant shark. They have had initial combat with the enemy, it's dusk, and they are to spend the night and take up their battle again the next morning. They go downstairs. And for a very long time, guess what? *No monsters.*

They get drunk, laugh, compare scars. Then Scheider asks Shaw about a scar on his arm. A pause. Shaw replies he got it aboard the *Indianapolis.* Dreyfuss just stares at Shaw now. Scheider asks what the *Indianapolis* was.

Then, for four minutes—an amazing amount of screen time in a thriller—Shaw talks. He tells us about that doomed ship, how it got hit on its return voyage after helping launch the Hiroshima bomb, how it sank in twelve minutes, how an hour went by before the first shark attacked, what it was like listening as they kept on attacking and the screams kept coming and the ocean was red and no one came to help until it was too late, until 800 men had been eaten alive. For me, one of the great scenes in movie history.

Okay, back to *Twister.* Again, three people in an enclosed space. Helen Hunt and Bill Paxton, who used to be married, in the front seat of a truck, chasing twisters. With them is Jami Gertz, Paxton's present fiancée, a therapist. She has been terrified once already by an earlier twister, and now she's way worse because Hunt and Paxton, who were calm the first time, are also terrified.

Gertz gets more and more frozen. *Cows* are being blown through the air in front of the truck. And the music is blasting and the cows are screaming and the storm is coming closer and at this moment, Gertz's cellular phone rings.

And she answers it! She pulls it out of her fancy purse and it's one of her patients having a bad day and Gertz says something to the effect that this isn't really a good time to talk—but she keeps on talking. *What kind of medical advice can she give when cows are flying through the air?* This scene is so mind-blowingly awful I know I will never be able to forget it, just as I will never forget the *Indianapolis* sequence from *Jaws.*

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But for very different reasons.

For instance, let's flip the scenes. We're back in *Jaws*, the shark is attacking, it's smashing their boat, and they could die soon—and Dreyfuss's cellular phone rings? And he answers it? And it's one of his students having troubles back at his oceanography lab? And while the shark is crunching the boat, Dreyfuss tries to help the kid? We would have stormed the screen back in '75. We would have hooted and raged, and, trust me, Spielberg would have been back directing *Night Gallery* episodes and happy to have the job.

I don't much like movies these days. And I think these two scenes indicate why. Maybe twenty summers down the line, we'll have a sweet little film about killer tidal waves. And we won't have to bother with people at all.

VICTOR HUGO said armies could be resisted, but not an idea whose time has come. The pop-culture idea of our time hit Peter Benchley when he was thinking about a giant shark he had read about and these six words happened: *What if the shark got territorial?* From that came the novel, and from the novel the movie. Nothing has been the same since. Because *Jaws* opened for movies the vein of gold that is special-effects violence. What no one knew back then was how deep and insanely rich that vein was. As *Twister* proves, our cravings still go as deep.

One time, someone else will think six different words and pop culture will shift again and our era will then be looked back on as quaintly as we now view the Musical era, or the Western era, or the Silent era. Benchley had his breakthrough more than a quarter-century ago—an eternity in the world of pop culture. Right now, maybe something is circling over somebody's head. Frankly, I can't wait for it to land.

WHEN I WAS A JUDGE AT CANNES, the head of the jury had us meet after every few films to pick what we thought would win. I would like to try the same thing for the coming Oscars. If nominations closed now, what films would you want nominated for Best Picture? I have only one nomination, *Fargo*. It actually made me proud to be in the picture business. And if Frances McDormand does not get a Best Actress nomination (my guess? She won't. The picture opened too early), something is very wrong somewhere. ■

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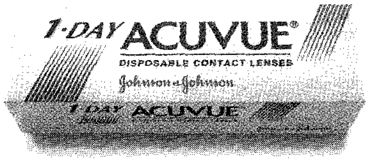

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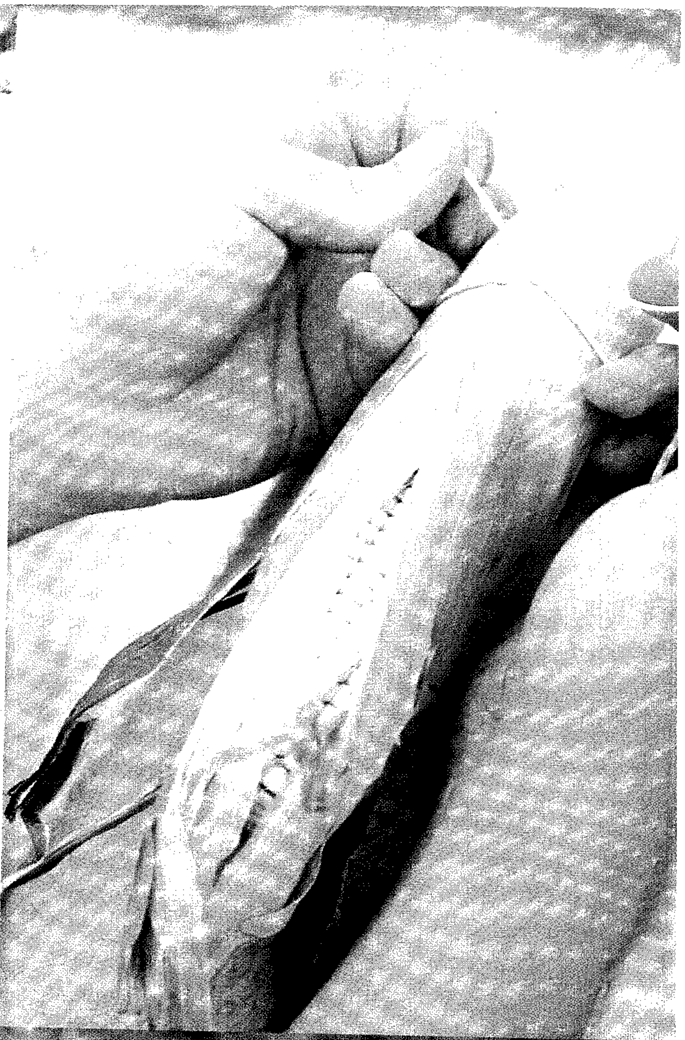

BAKING ON THE BEACH

PACES FROM THE OCEAN, USING ONLY **ROCK AND FIRE AND SEAWEED,** OCEANA'S RICK MOONEN GETS BACK TO THE PRIMITIVE, NATIVE-AMERICAN **ROOTS OF SEAFOOD COOKING**—THE CLAMBAKE.

BY MANNY HOWARD

IN HIGH SUMMER, AT THE BEACH, there comes a time when cooks grow tired of clipping recipes and fastidiously chopping ginger and cilantro and getting the seasoning just the way it was at Chanterelle. Culinary regression sets in. A feeling—almost an instinct—grows for something more primitive, a hunter-gatherer festival. Inland, this appetite might be satisfied by roasting a large herd animal on a spit over a bed of coals. At the ocean, the appetite demands a clambake. A clambake isn't about cooking, really, although when it's done correctly, everything *does* get cooked; the only man-made tools you really need are a sturdy shovel, a tarp, and a bottle opener. Rather, a clambake is about excess, about living high off the land, about being part of the food chain.

We don't know much about the Pleistocene Martha Stewart who invented the clambake, though there may well have been such a person. "Native Americans weren't as taken with the details of their daily lives as we are," says Jasper White, executive chef at Boston's Legal Sea Foods, an expert on the cooking of New England. "So it's hard to prove and easy to imagine. But native Americans cooked all their food like this, favoring natural rock formations to sandy beaches, and there are landmarks up and down the New England coast that are cooking pits. These pits and the accompanying shell heaps are how we know the natives summered on the coast. The only contributions we've made to the science of clambaking are the gin-and-tonic and the melted butter."

A clambake, basically, is a sauna for seafood; the food is cooked by steam created when water hits superheated rock. "Steam is a much hotter way of cooking," says Rick Moonen, currently the executive chef at Oceana on 54th street and a master of fish preparation since before he was chef at the Water Club in the 1980s. "It permeates the

Beyond simple: Opposite page, chef Rick Moonen casting the first stones; corn is desilked, then tied with string; steamers are the clam of choice; are we having fun yet?

PHOTOGRAPHED BY **MELANIE ACEVADO** / PRODUCED BY **GILLIAN DUFFY**

"NATIVE AMERICANS COOKED ALL THEIR FOOD THIS WAY. THE ONLY CONTRIBUTIONS WE'VE MADE TO **CLAMBAKING** ARE THE **GIN-AND-TONIC** AND THE MELTED BUTTER."

Moonen prepared this clambake on a North Shore beach, using the traditional complement of ingredients. Some cooks add chicken, sweet potatoes, and even whole bluefish.

meat much quicker than any other method, and the flavor is much deeper. If you're eating fish with your hands, you'll notice the gelatin from the bones has seeped into the meat."

According to Michael Rampino, professor of geology at New York University, there's a very good reason why the clambake is associated only with New England and Long Island. "The crystalline structure of granite—that is, its interlocking crystal formation—makes it a very conductive rock. Forged under tremendous pressure at the earth's interior, granite absorbs all the heat a wood fire can produce."

Glaciers delivered the granite from mountain ranges in New Hampshire and Maine 12,000 years ago, and the glaciers stopped more or less here. "There is no granite south of Long Island," says Rampino. "All the stones on the coast south of here are too soft to have any valuable conductive properties."

AT BEACH PARTIES IN GENERAL, and at the clambake in particular, alcohol may very well be involved. So the first word of caution when planning a clambake is to appoint a designated cooker—someone to mind the hundreds of dollars' worth of seafood you've just thrown into a pit of scalding rock. This person does not necessarily have to be your finest cook, just the most alert. "Clambaking is an amateur sport," says Mark Bittman, consulting editor of *Cook's Illustrated* magazine and author of a fish cookbook. "Don't think too much; it ruins the fun. You basically have a lot of food and a lot of rocks and a lot of seaweed. Just make it up from there."

Digging a fire pit is the first order of business. And there's no way around it: The model is a shallow grave. Plan on digging about two and a half feet into the ground. For a clambake serving twelve or so, the pit should be approximately three feet long by two feet wide. Be warned: A pit in the sand is no small undertaking. The deeper you dig, the more likely that the sides will cave in. To combat this, Rick Moonen lines the walls of the pit with stones and tamps down the sand around the fire pit. "The water and the enormous heat from the pit form a thick, sandy crust," says Moonen. "You still can't stand on the lip of the pit, but the walls won't cave in while you're cooking."

For the bottom of the pit, you'll need approximately three dozen stones, cobblestone-size, which constitute the actual cooking element. Place them in the pit in two layers. It's important that the stones are of about equal size and the layers are roughly the same density so that the heat is even. Fill in any gaps between the stones with pebbles if possible.

Intense heat is required to heat the stones that will cook the food. If you want to eat at eight, it's a good idea to start your large, roaring hardwood fire before noon (yes, you can use store-bought charcoal—hardwood is best—which doesn't take so long, but of course the orthodoxy prefers driftwood). When the fire is close to spent, lift off the remaining embers with a rake or shovel, and immediately cover it with a layer of about ten inches of damp seaweed—you'll need a lot of seaweed, a trash-bagful or more. Alaria, the dark-green tubular branching stuff you can find on most northern beaches, is the smartest choice.

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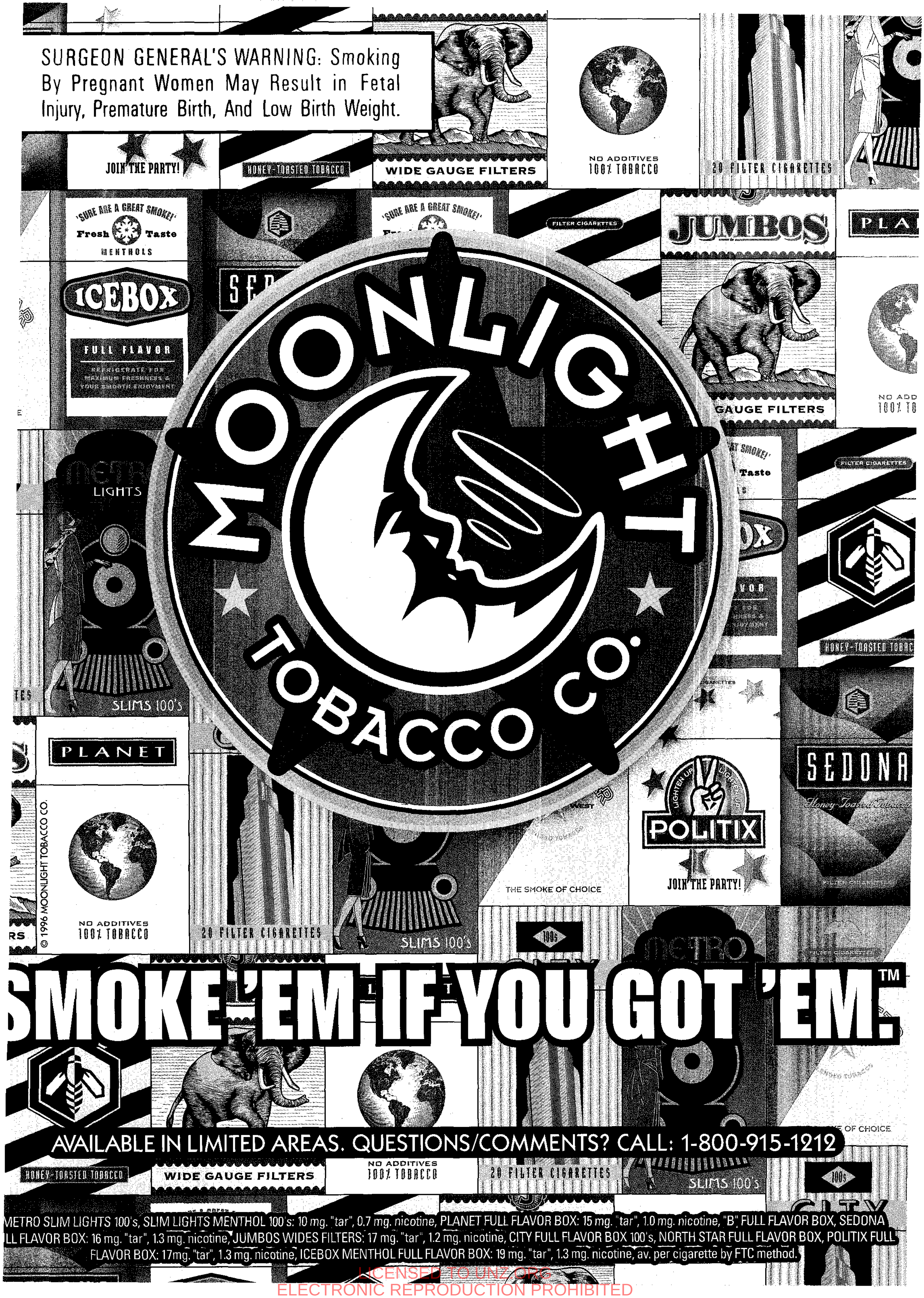
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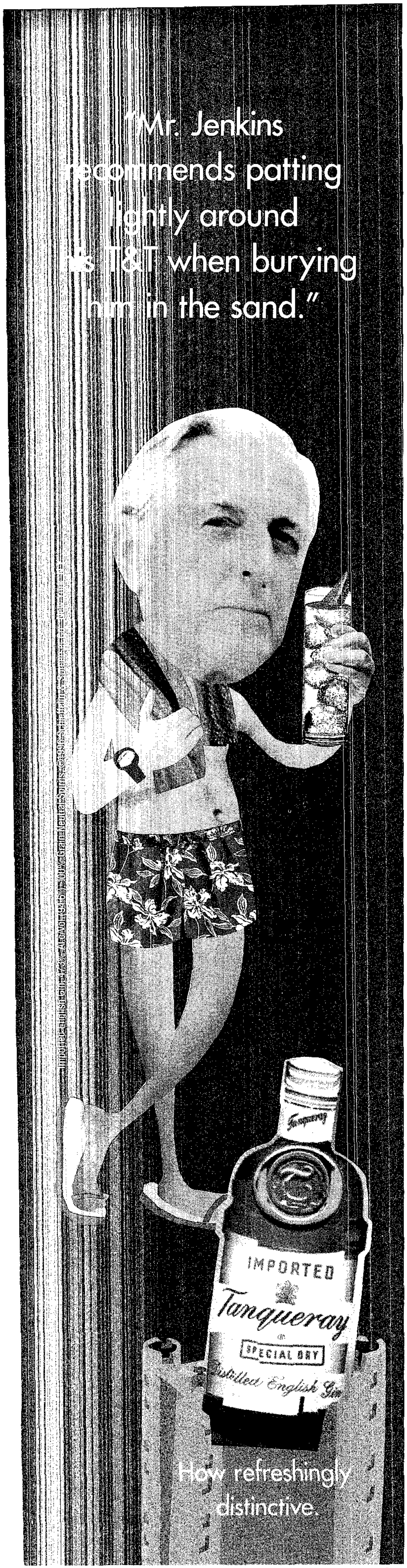
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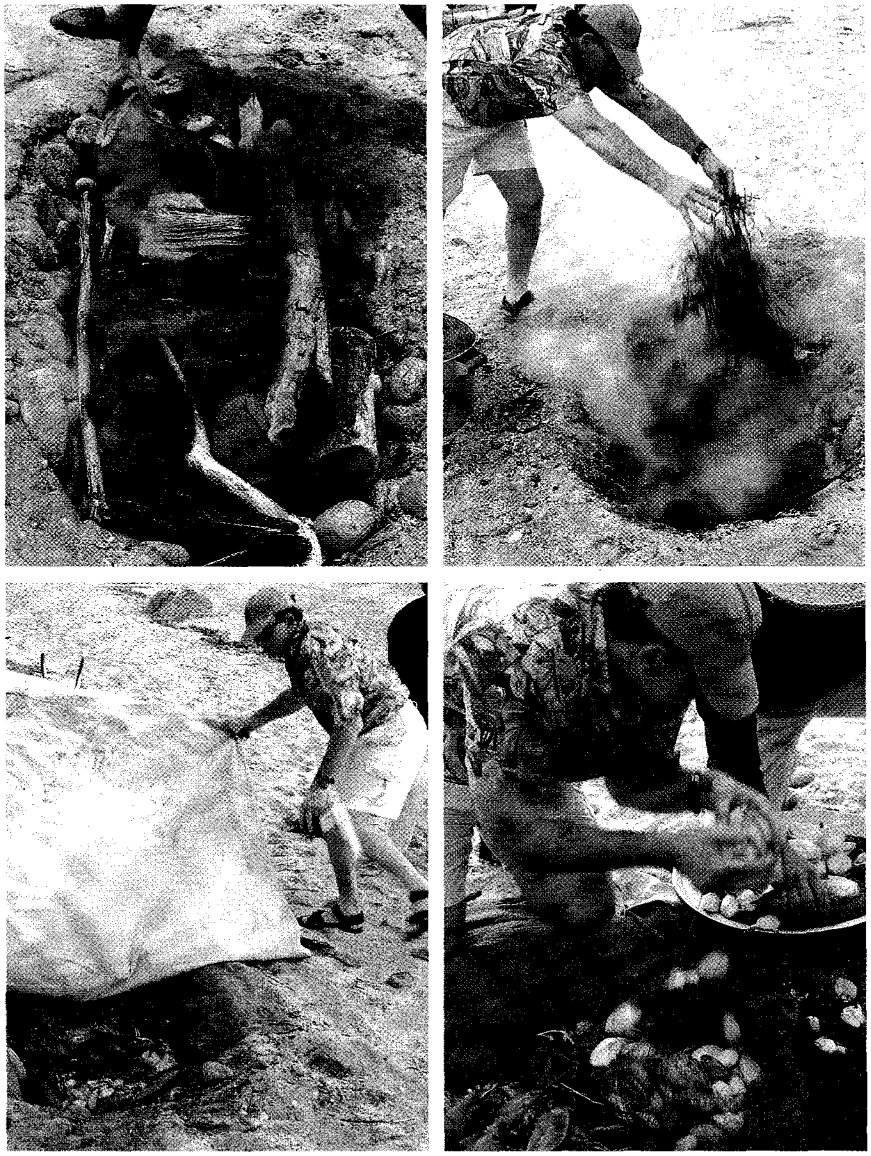


Doing it right takes all day: Moonen and helpers dug the pit in the morning, buttressing it with stones so it wouldn't collapse. The fire should be started no later than early afternoon, so the rocks have a chance to get hot. When the tarp comes off after an hour or so, the lobsters should be bright red, like these. Serve the food quickly; cooked clams shouldn't be cold.

Don't use flat, seagrasslike seaweed, because it doesn't retain enough water. This first layer is going to hiss something awful. (Alaria turns a brilliant emerald green when exposed to heat.) It's important that this layer be good and wet, as it will provide the lion's share of the steam.

There are two competing schools of thought about cooking the food. One method involves putting the food that has to cook for a while—potatoes, onions, chicken—on first, and lifting the tarp again after twenty minutes or so to put in the sausage, corn, and steamers, and putting the lobsters on last, in another ten minutes. The risk here is that by lifting the tarp continually, you'll release too much steam. "When the weed goes on, says Moonen, "you have to work fast. The smaller food—the steamers, corn, potatoes, and chorizo—should be placed in onion bags, so you can put them in the pit in one motion."

Others advocate a more involved, layered method, on the theory that stacking the food allows you to control the heat so that everything gets done at roughly the same time. Think of the pyre that you're constructing as a giant lasagna, different ingredients interspersed with layers of seaweed. (For this, you'll need a somewhat deeper pit.) The first layer should be potatoes and onions, followed by several inches of seaweed. Chicken and sausage go next, also followed by a layer of seaweed. Chicken and sausage are strictly forbidden by the traditionalists, but there's bound to be someone in the

T**HINK OF THE PYRE** YOU'RE CONSTRUCTING AS A GIANT LASAGNA, WITH DIFFERENT **LAYERS OF SEAFOOD AND VEGETABLES** INTERSPERSED WITH LAYERS OF SEAWEED.

crowd who turns his nose up at lobster. The chicken will be steamed, so take the skin off and season it with salt and pepper and whatever else you like. I find that the Puerto Rican spice mix sazon—salt, paprika, garlic, coriander, turmeric, cumin, annatto, and oregano—gives chicken steamed on the bone some character.

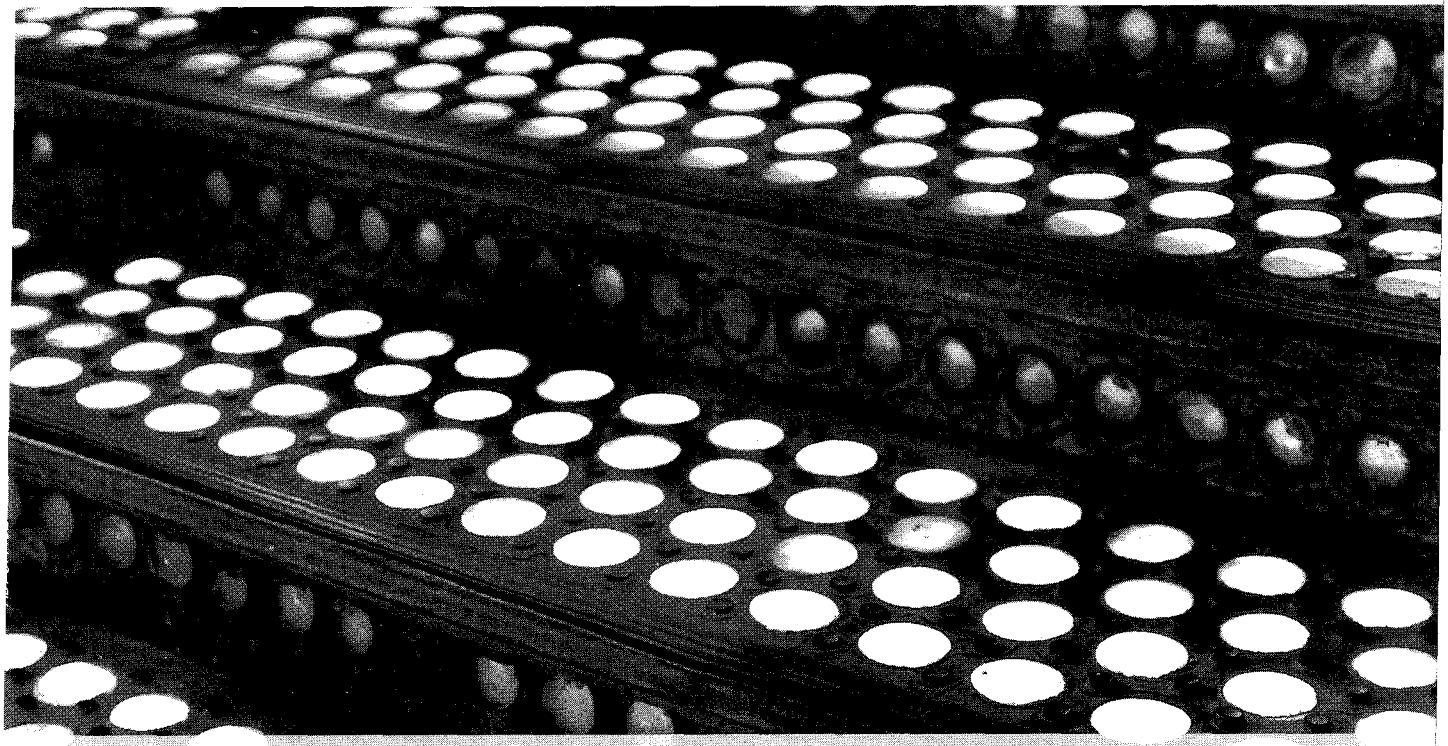
Finally, put the lobsters, clams, and corn on top. What professionals do when cooking a lobster over the grill or in a clambake is to run a metal shish kebab skewer from its tail to its head. This stops the lobster from curling up, allowing for even cooking. Desilking corn is really the only food prep task necessary at a clambake, but a vital one, since, once the corn is cooked, the silk will be matted to the corn and impossible to remove. Peel the husk to the end of the ear without pulling it off the cob, pull off the silk, and rewrap the corn, tying the end with a string.

Heap the remaining seaweed on top of the pile, mounded up a few inches above ground level depending on how deep your pit is; then cover the mound with a tarp. "I've been to clambakes where the tarp starts to melt," says Bittman. "Do not use plastic. Canvas is better than rubber, but it has to be pretty thick. Tarps work best when they're just insurance. The seaweed at the top of the pile should always be thick enough so that it never gets too warm."

Check for doneness after about 50 minutes. Some people put an egg at the outside of the fire. If it's hard-boiled, then chances are everything else is, too. Moonen's method is slightly different. He eschews the second layer of seaweed, instead placing rocks and driftwood around the edge of a doubled-over wet canvas tarp. Between the layers of the tarp at the center of the pit, he places a vidalia onion. "When the onion's done," says Moonen, "it's time to eat."

Perhaps the most important secret to a successful clambake is to serve it quickly. There can be no lingering over cocktails when the food is ready to eat; no one likes a cold cooked clam. Have a large, flat surface ready and equipped with deep bowls and trays to receive the mountains of food. Boulders come in handy for cracking lobster shells. The usual crustacean tools that accompany lobster bibs and napkin rings are likely to be lost in the sand. Leave the claw crackers and the meat needles at home.

Bury the organic refuse in a separate pit closer to the water, as the tide will eventually carry the debris away. Fill in the fire pit. Properly marked, it can be exhumed forever after if it's far enough up the beach. Bring plenty of lemons. They come in handy when the clam juice dries on your hands and salt water doesn't wash the smell away. Or just take a swim, and rebuild the fire. The night is young. ▬



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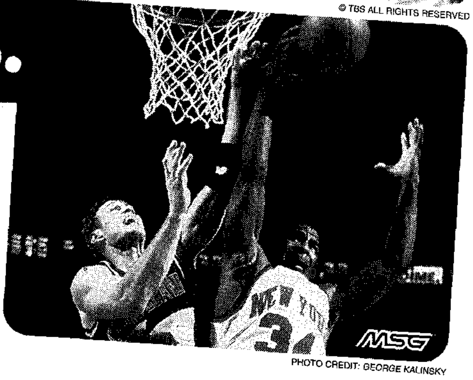
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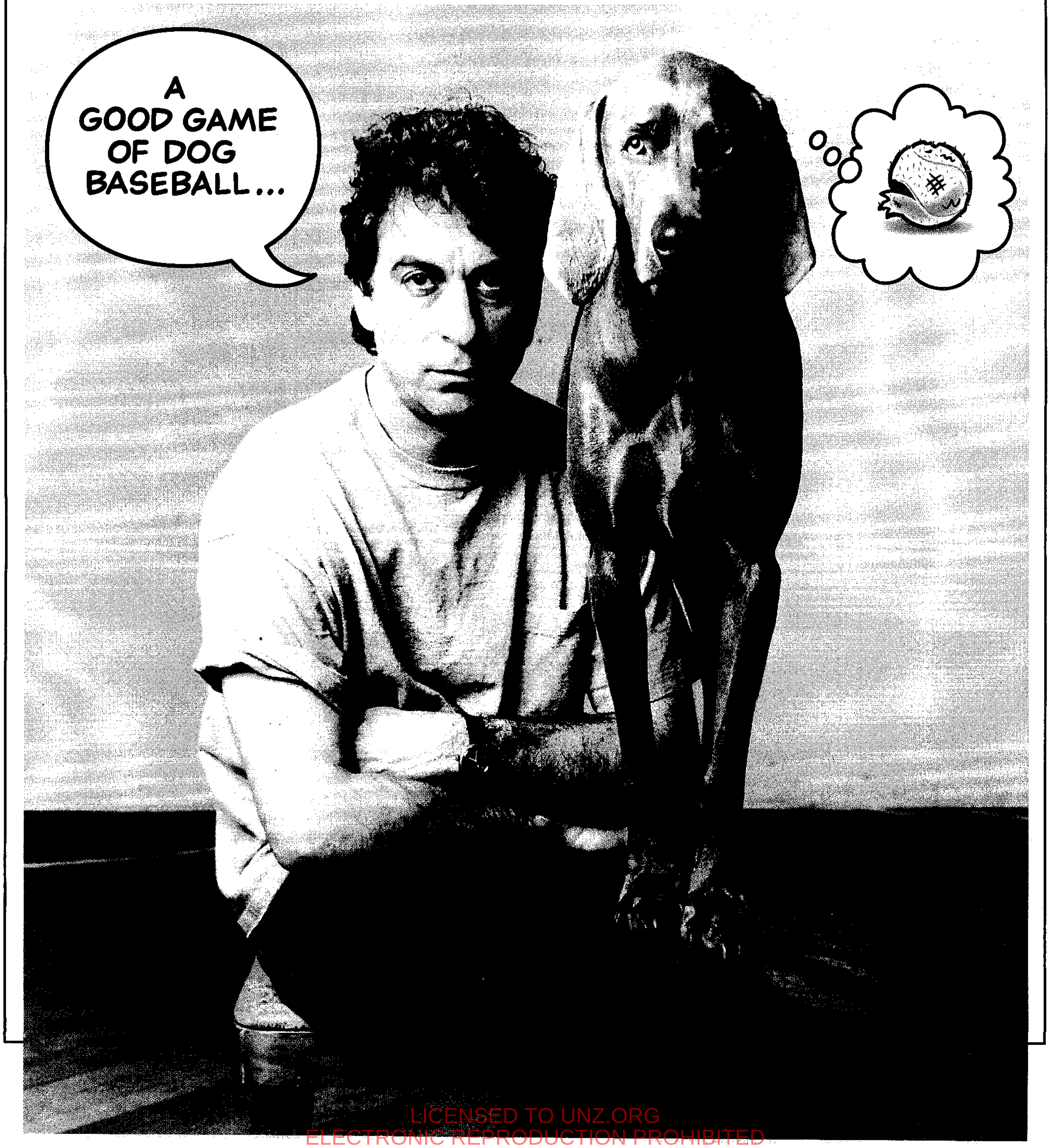
WARM THOUGHTS

WHAT REALLY MAKES THE SEASON? THIRTY-NINE NEW YORKERS FROM WILLIAM WEGMAN (DOG BASEBALL) TO WENDY WASSERSTEIN (BEING INDOORS, IN MANHATTAN) RECOUNT THEIR **QUINTESSENTIAL SUMMER MOMENTS.**


A GOOD GAME OF DOG BASEBALL...

Photograph by Katleen Sterck; illustrations by David Coulson.

WILLIAM WEGMAN, PHOTOGRAPHER: “A good game of dog baseball in Maine. Even better than fishing, but fishing’s right up there.”

DAPHNE RUBIN-VEGA, ACTRESS (MIMI IN *RENT*): “I’m not sure exactly, but it definitely involves love and barbecue.”

CONAN O’BRIEN, TALK-SHOW HOST: “Packing some barbecue chicken, potato salad, and a bottle of Merlot into a picnic basket, then heading down into my basement and stuffing it into my face as fast as I can.”

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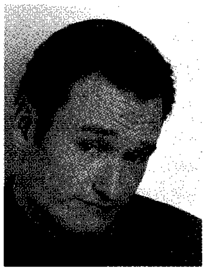


Conan O’Brien

Al Sharpton

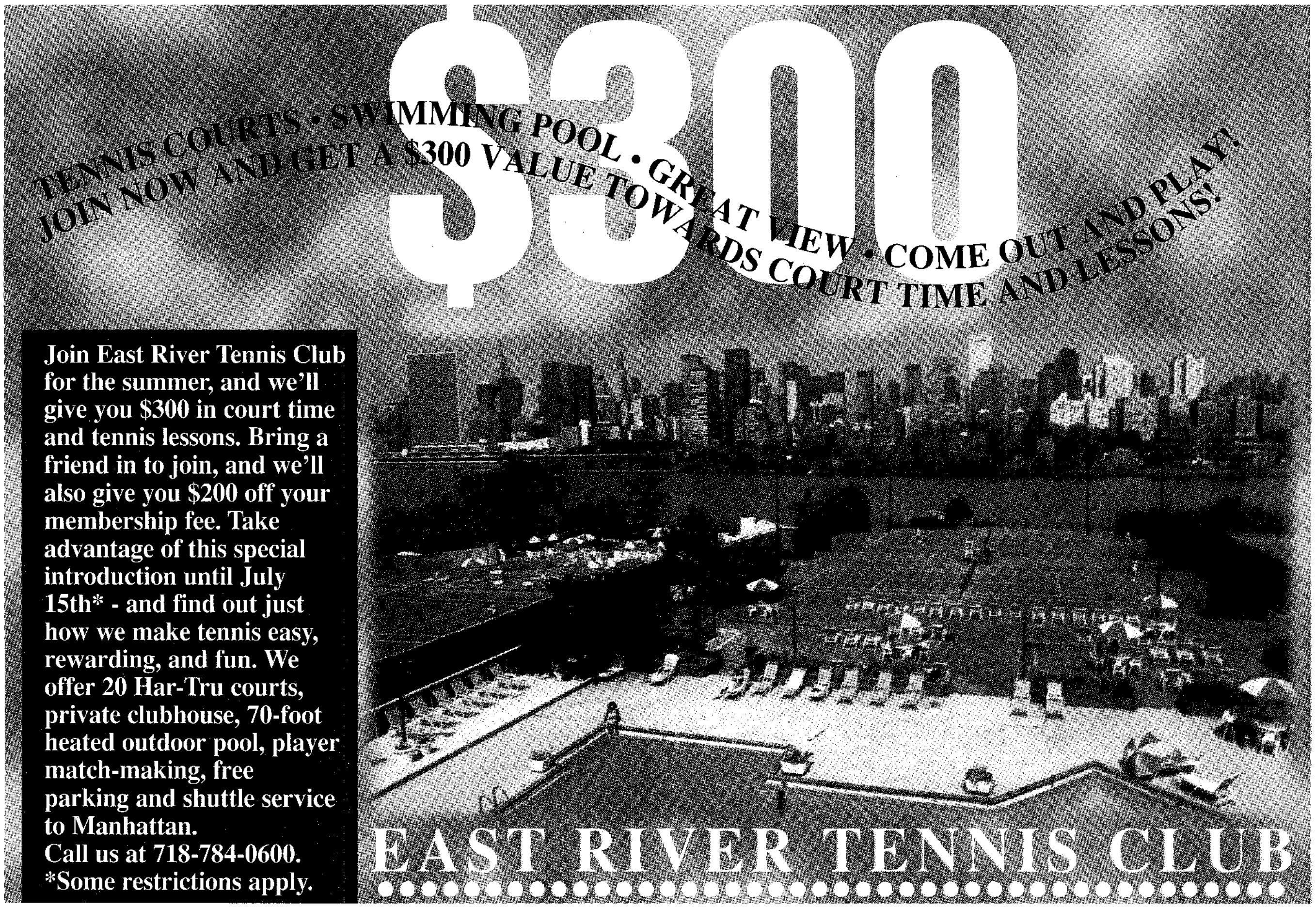
ALICE HOFFMAN, WRITER: “We always went to the Southern State Parkway on the Fourth of July. If you sat on the chain-link fence and looked above the traffic and the trees, there’d be fireworks, great ones, even though they were nearly as distant as stars. Closer by, there’d be cherry bombs and Roman candles and warnings from our mothers: We’d put an eye out; we’d blow ourselves up. But the warnings weren’t heartfelt, and we never listened. It was, after all, the one night when we were allowed to play with fire, gaze at the stars, and stay up long past our bedtimes.”

VERA WANG, DESIGNER: “My brother and I riding our bikes to Central Park for a picnic lunch of ham and cheese on a roll with potato chips and Cheetos.”

CHERRY JONES, ACTRESS: “Being in a kayak with my companion, Mary, next to me, canoeing down the river—any river—heading west, with no distractions, no mosquitoes, and especially no bursitis.”

TODD SOLONDZ, FILM DIRECTOR: “To walk out of the city’s sweltering, 99-degree heat and into an air-conditioned movie theater, and not have to carry a sweater with me.”

DAN RATHER, *CBS EVENING NEWS* ANCHOR: “It was a June evening deep in the forests and high in the mountains of northwestern New York. Dusk had just dropped; the moon had just come up. I came upon a meadow and a million fireflies. I stood in wonder, and marveled. The only sounds were the flow of a nearby trout stream and the hoot of an owl, the only smell that of the blooming redbud trees. My only thoughts were of summers past, long ago and far away in Texas, among the fireflies and the scent of the magnolias—and of how many more summers, if any, the Maker of fireflies might give me.”



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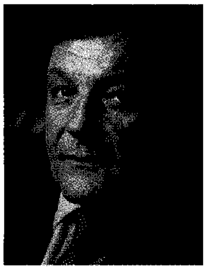


Peter Duchin

Rosanna Scotto

PETER DUCHIN, BAND LEADER: "I am chest-deep in a great trout stream, it's evening, and I see a hatch of insects; by chance, I have on the right fly, and a huge brown trout inhales my barbless hook."

ROSANNA SCOTTO, FOX ANCHOR: "Walking from my East Side apartment to the East River, where I would find clean, white sand and gorgeous blue water—as blue as the Mediterranean Sea. My family and I would pitch an umbrella, sip lemonade, and eat veal-cutlet sandwiches as we watched the surf break on the shore. It would be our very own piece of paradise in our own backyard."

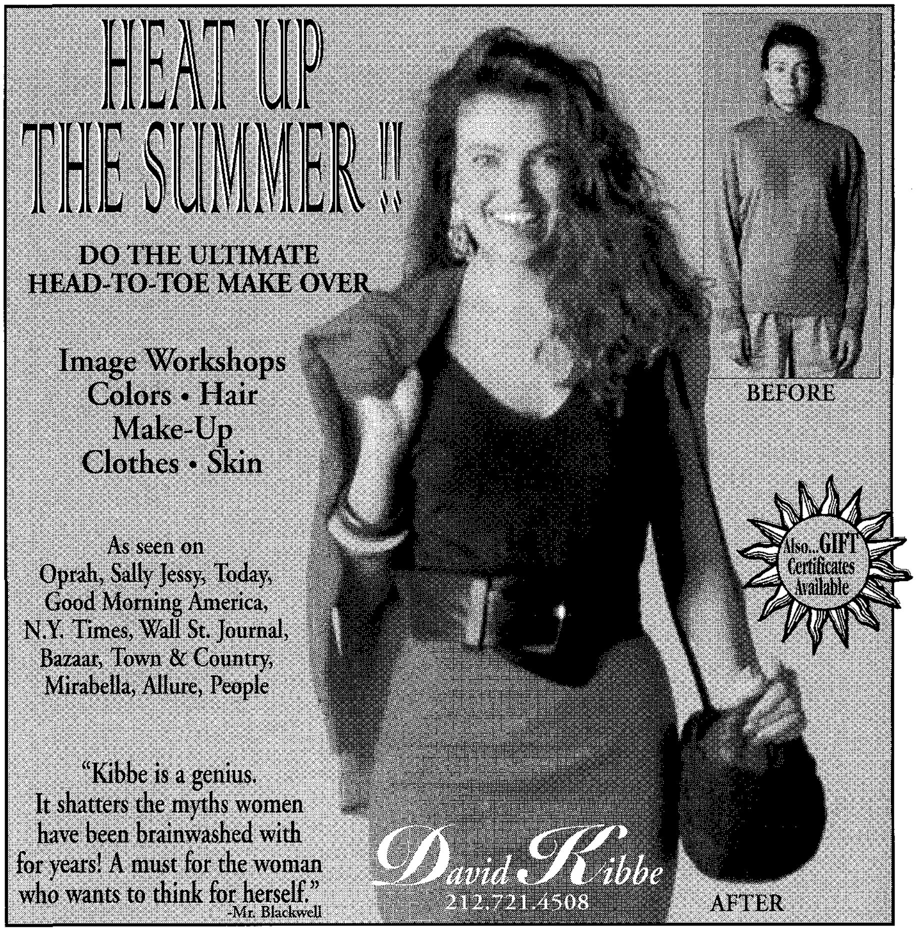
PAULA DANZIGER, CHILDREN'S AUTHOR: "One summer, after living in New York City, I made a commitment to a part-time country lifestyle: I took acting lessons with Brad Dourif—because someone said if you want to be a good writer you should take acting lessons—and bought a brand-new car and a sweet stone house in Woodstock that looked like fairy-tale characters live in it. The problem was, I was allergic to my house. The only way I could stay in it was to give up smoking. I went from three packs a day to none, and I haven't had one since. That was fourteen years ago."

TAMA JANOWITZ, NOVELIST: "The summer when *Slaves of New York* came out, the brother of this guy I was dating picked me up at my crappy apartment—across the street from a group of homeless transvestites, and these noisy trucks that would unload huge carcasses of meat in the early morning—and took me to Florent. It was fairly crowded, but as soon as we walked in everything got very quiet, and I could hear people whispering, 'That's Tama Janowitz.' Then I knew I'd made it in this city."

ROBERT WILSON, THEATER DIRECTOR: "To be alone drawing in my own studio at the Watermill Center."

WENDY WASSERSTEIN, PLAYWRIGHT: "Being inside in Manhattan on Memorial and Labor Day weekends."

Photographs: left, Chris Sanders/Outline; right, Burstein/Globe Photos.



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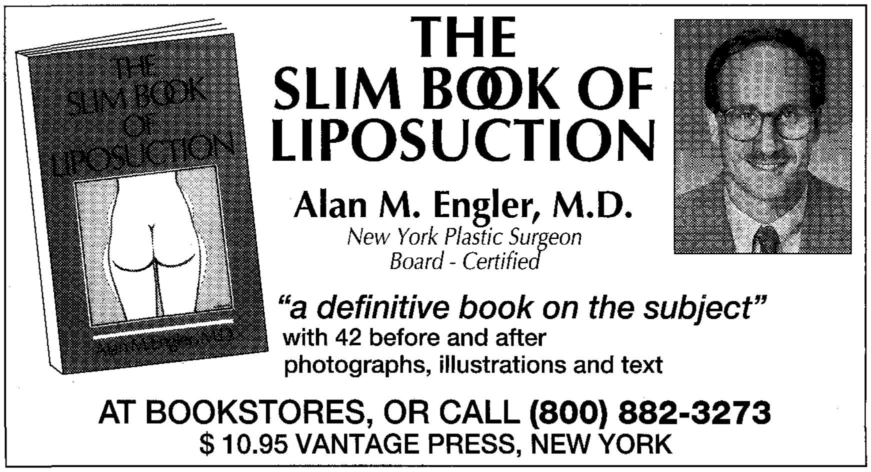

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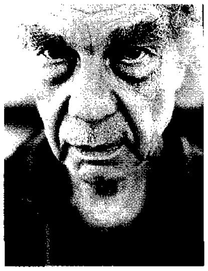

Merce Cunningham

DREW NIEPORENT, RESTAURANT OWNER: “Seeing my kids crunch down the first sweet summer ears of corn.”

NICOLE MILLER, DESIGNER: “Just enjoying perfect weather with your best friends, sitting around a pool in the middle of the day, maybe listening to the waves in the background.”

MARK GREEN, PUBLIC ADVOCATE: “In late August 1976, I met my wife-to-be, Deni Frand, at a party at Helen Gahagan Douglas’s apartment, and the next week we were playing tennis on a pure-blue, sunny day at a friend’s home on Long Island. It doesn’t get better than falling in love and chasing down balls on a perfect summer day.”

MERCE CUNNINGHAM, CHOREOGRAPHER: “To sit down in a comfortable chair, feet up, with no requests to answer and no decisions to make.”

DONALD TRUMP, MOGUL: “Standing at the front entrance of the Taj Mahal and watching the thousands of people just pour in.”

PINCHAS ZUKERMAN, VIOLINIST: “One of those perfect crystalline summer days that begins with a nice game of tennis and ends sitting by the pool with my family, drinking a glass of wine.”

KEITH HAMILTON COBB, NOAH ON *ALL MY CHILDREN:* “The summer of 1982, I was in junior college studying English—when I felt like it—and trying to be a poet. I exercised for three hours out of the day, ate for three more, and slept away the rest. I was convinced that I existed for no other purpose than to do the above and bask nearly naked in the sun. My father, whose house and refrigerator I made constant use of, had other opinions. Life changed forever that summer. I think mistakes were made, not the least of which was the belief on my father’s part that time spent reveling solely in the joy of one’s own magnificence is time ill-spent.”

Photographs: left, Steven

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If you experience discomfort in your back or shoulders caused by the weight of your breasts, or you feel self-conscious about your breast size, you may want to consider a breast reduction.

Breast reduction surgery is performed to reduce the size and weight of the breasts, alleviate discomfort associated with large breasts, and may improve a woman’s overall appearance. It can make you feel more attractive and slimmer, and may make it easier to fit into clothing.

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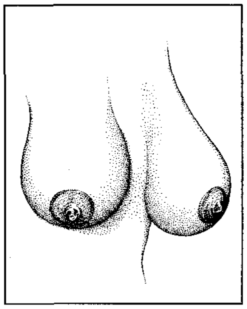
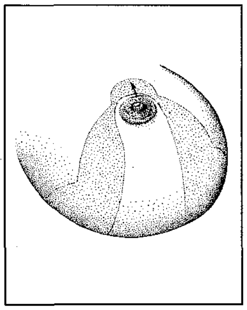
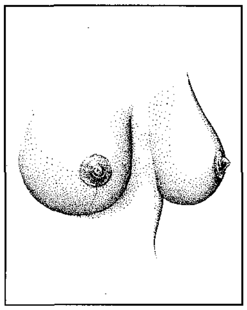
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule a complimentary consultation.



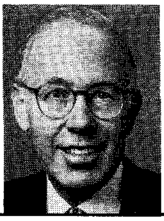
Common appearance of a woman with large, pendulous breasts. The areola, the dark skin surrounding the nipple, is frequently enlarged in overly developed breasts.



Breast reduction surgery involves incisions to enable the removal of excess tissue, fat and skin on the sides of the breasts, shown by the shaded area. The nipple-areolar complex is repositioned to a higher level.



The result is a woman with breasts that are smaller and in proportion with the rest of her body. Her breasts are well-contoured and natural looking.



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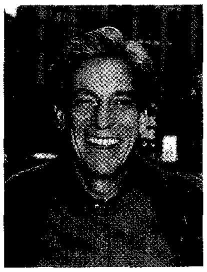
Rosie O'Donnell



Maury Povich

ROSIE O'DONNELL, COMEDIAN: "One summer, back in 1972, my family and I rented a house in Sag Harbor. All we did the entire week was eat corn on the cob—I'm talkin' ten ears a day."

PAUL WILSON, METS PITCHER: "July 15, 1994—the day I signed with the Mets. Ever since I can remember, all I ever wanted to do was play professional baseball, and that was the day that made it all possible."

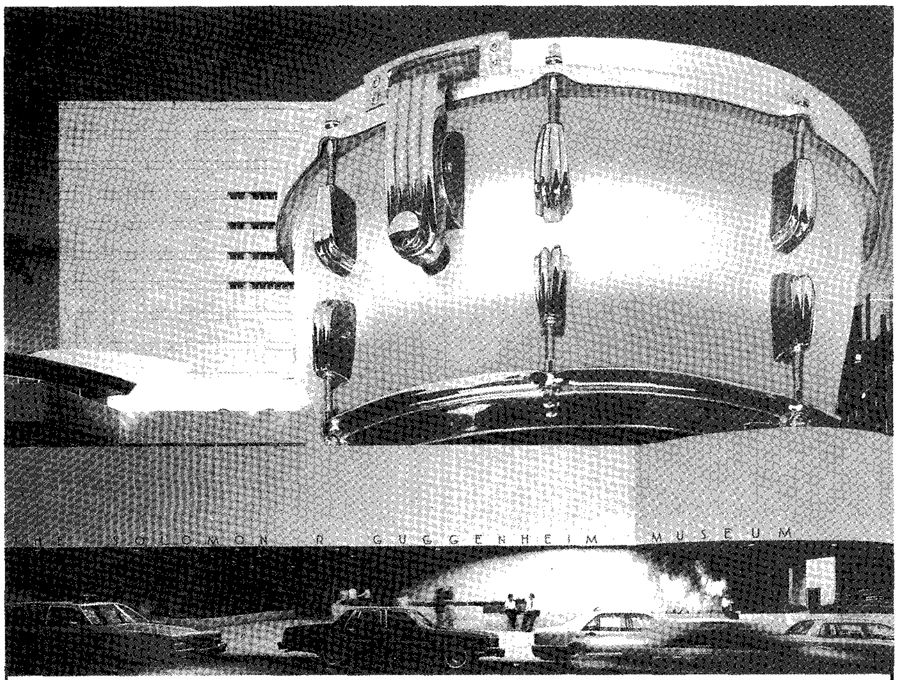
JENNIFER EGAN, NOVELIST: "To step from a party onto a Manhattan rooftop on a clear night with a strong margarita, to look out at the velvety sky and colored lights and suddenly remember why it was you came to New York—because it felt like the center of the world—while being engulfed in wind that is precisely the temperature of your bloodstream."

MAURY POVICH, TV PERSONALITY: "Being alone in Scotland on St. Andrews golf course with three sweaters, an umbrella that doesn't break, and an unlimited supply of golf balls."

DR. JOYCE BROTHERS, PSYCHOLOGIST: "I was brought up in New York City, but we couldn't afford sleep-away camp, so the city was my sleep-away experience. I remember with great pleasure the places in Central Park where you sail sailboats and row on the lake. And Jones Beach was a fairyland for a little kid. We would bodysurf—lie down and let the waves take us. They had tepees, and I learned to make 'Indian' jewelry—I think it was part of the city government that set up these things for kids. To me it was as close to heaven as you could get."

ANTHONY WEINER, BROOKLYN COUNCILMAN: "Climbing on a boat at 6 A.M., the sun just peeking up, for a bit of Hemingway by the waters off Sheepshead Bay. With dreams of bluefish dancing in our heads, we know the closest we'll probably get is the catch-of-the-day at Lundy's when we get back."

Photographs: left, Jeff Slocomb/Outline; right, Ed Geller/Globe Photos.



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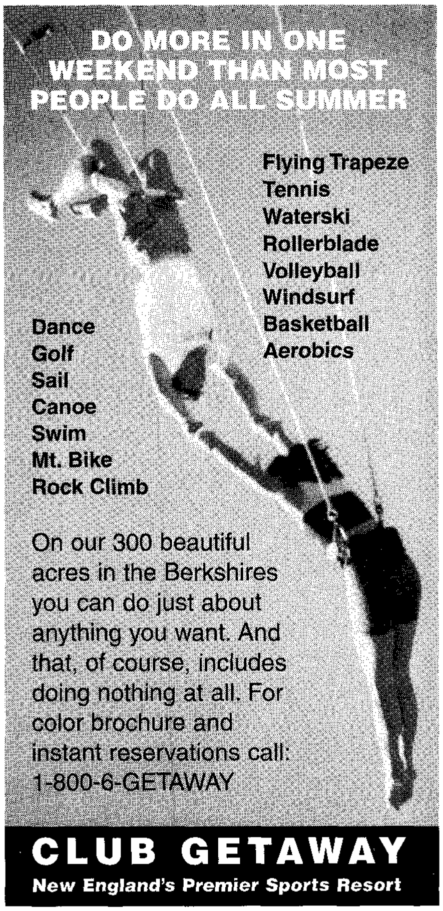
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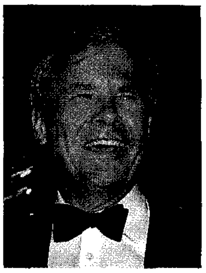

Tom Brokaw

PATRICK EWING, KNICKS CENTER: "Two years ago, I went to Jamaica with my teammates John Starks, Herb Williams, and Greg Anthony. We all took our families with us and held basketball clinics for Jamaican children. It was great for me to spend time with my people. The guys got a chance to see how great Jamaica is for themselves, instead of me just telling them about it all the time."

TOM BROKAW, *NBC NIGHTLY NEWS* ANCHOR: "I was 15 and working as a water-sports counselor at a Boy Scout camp in Minnesota. My tent-mate, from another town, kept a picture of his girlfriend in his trombone case. She wrote him a Dear John letter that summer. I helped him compose a withering reply. At the end of the summer, my parents moved to my tent-mate's hometown. I joined them before the fall school term started. I went to the local swimming pool. There was a beautiful young lifeguard. 'Ah,' I thought, 'the girl in the trombone case.' Her name was Meredith. In August, we will have been married 34 years."

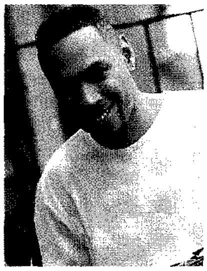
THE LADY CHABLIS, ENTERTAINER: "Come each mornin', y'mama—the Negro Scarlett O'Hara—would roll out of her slumber 'bout noon and head out to the veranda at Tara—the family's summer cottage—where Miss Prissy would hand me my mornin' julep. Then I'd begin singin' "Summertime and the livin' is easy," soundin' just like Miss Billie Holiday. After a julep or three, I'd pick up the Tiffany mirror on the table beside me to brush my long, white-girl tresses. One mornin', out of the corner of my sterling mirror, I spotted my massa' headin' toward the Doll, threatenin' a slave whippin' if I didn't get back to the fields where the cotton was high. Well, bitch, fish weren't the only ones jumpin'."

OSCAR DE LA RENTA, DESIGNER: "Fly-fishing in Iceland."

TODD HUNDLEY, METS CATCHER: "The birth of our daughter, Heather, in Au-

Photographs: left, Walter Weissman/Globe Photos; right, Steve Allen/

Letterman's mom


Joshua Redman

gust 1990. She is the light of our lives and our best summer memory ever."

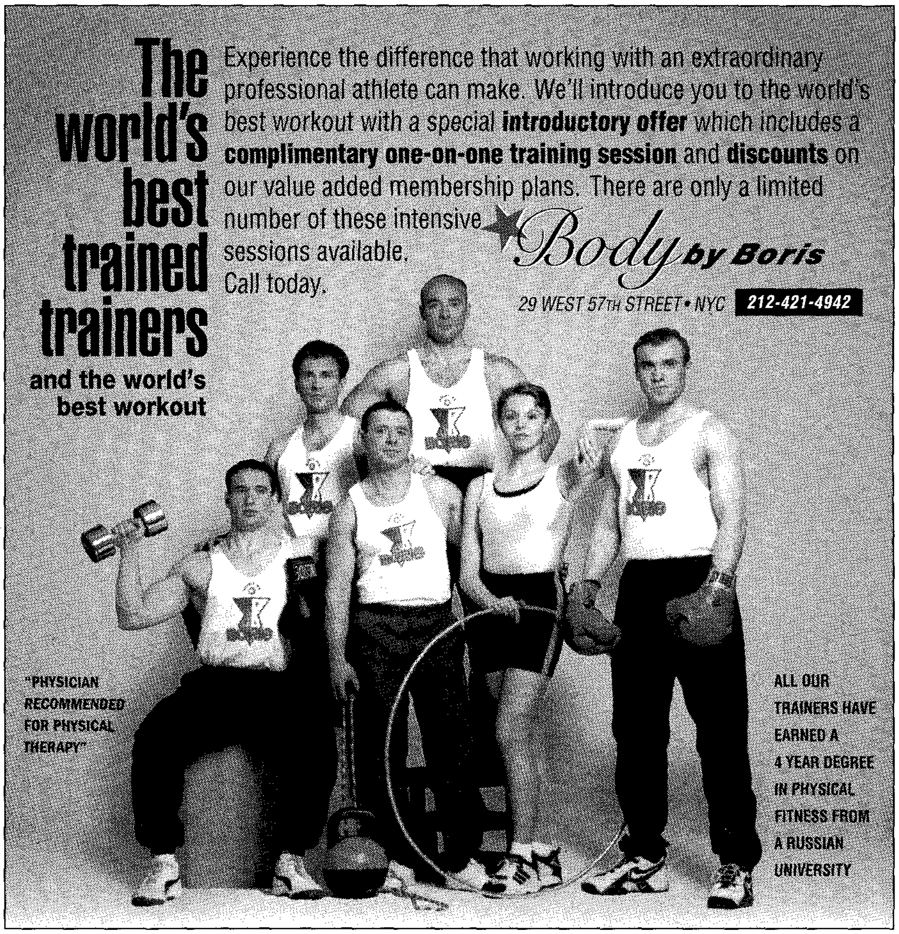
DAVE LETTERMAN'S MOM, DOROTHY, COOKBOOK AUTHOR: "Watching David, when he was 5 years old, walking—strutting, actually—down the beach at Lauderdale-by-the-Sea, singing 'This Is My Father's World' at the top of his voice, and his older sister wading into the surf and being upset by a wave, the power of which she had underestimated."

JOSHUA REDMAN, SAXOPHONIST: "Squeezing mustard on a hot dog at a July Fourth barbecue. It's the only day out of the year that I let myself 'fall off the wagon' and eat red meat, so I take my sweet, sinful time watching that smooth, cool mustard ooze out on that juicy and greasy dog."

ANN M. MARTIN, CHILDREN'S AUTHOR: "I don't even mind when it's stickily hot. Just the idea of being warm and being able to be outdoors, or sleep with the windows open, listening to the birds at 5 A.M. and the peepers."

ERIC SCHAEFFER, WRITER-DIRECTOR OF *IF LUCY FELL:* "The perfect summer is kicked off in early June with an NBA championship delivered to 32nd Street and Broadway by our beloved Knicks and ends in early October with a Series party at Shea. In between, as all real New Yorkers know, there is no better place to spend the summer than on the hot sidewalks of our home. After all the self-esteem-searching sycophants have sojourned to the 'important' beaches, the city is left to us, creating a proletariat playground. Empty Riverside Park at sunset after the heat has broken and the air is filled with Dominican music and barbecue, fireworks from the projects on Amsterdam, the cool movies, the hot night breeze. An August tryst with blue eyes and a killer smile you met at the Bethesda fountain, a Tuesday trip to Fire Island, the sounds of the kids on the stoop . . . it all adds up to summer in the city." ▬

Photographs: left, Andrea Renault/Globe Photos; right, Chris Carroll.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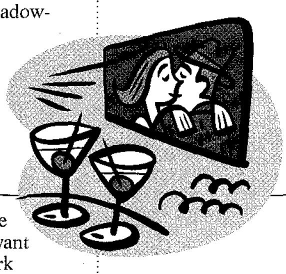
JULY

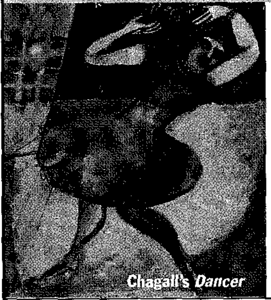
A DAY-BY-DAY GUIDE TO ARTS AND CULTURE IN THE CITY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Sting	1 With his quartet, sax master **Frank Morgan,** touted as "the next Charlie Parker" in 1955, plays the Five Spot.	2 **"Toulouse-Lautrec"** opens at the Met. Executive editor **Joseph Lelyveld** chronicles a century of the New York *Times* at the Pierpont Morgan Library.	3 **Lasker Rink** melts into a public pool today. Maurice Prendergast, Georgia O'Keeffe, and other artists chronicle city life in the Whitney's **"City of Ambition: Artists & New York, 1900–1960."**	4 **George Clinton & the P-Funk Allstars** land their mothership at SummerStage. Fireworks start flying at 9 P.M. for the **Macy's 20th Annual Fireworks Spectacular.**	5 Cuban percussionist **Candido** and the **Brooklyn Philharmonic Orchestra** at the Prospect Park Bandshell (7 P.M.)	6 Cyclists snake through the streets for the **Brooklyn Grand Prix.** Double bill: **Sting** and the **Cowboy Junkies** at Jones Beach.
7 The **Marleys** (that's Rita, Julian, Damian, and Ziggy) at SummerStage.	8 The founding fathers of alternative rock, the **Cure,** take to the Meadowlands.	9 The **Mostly Mozart Festival** kicks off at Lincoln Center. 	10 **Lollapalooza '96** overtakes Downing Stadium. **Mid-Summer Night Swing**'s twenty nights of alfresco tango, hustle, and two-step begin with serious swing from the Tommy Dorsey Orchestra.	11 **The Classics** perform fifties doo-wop at South Street Seaport. The **Further Festival**—headlining Bob Weir and Mickey Hart—hits Liberty State Park.	12 **Smashing Pumpkins** at Madison Square Garden. The **Lula Washington** and **Yearby's Movin' Spirits** dance companies experiment with multicultural narratives at SummerStage.	13 Hamptons happenings: Southampton's **Parrish Art Museum Gala Benefit.** In East Hampton, **Boy's Harbor Fireworks,** hosted by George Plimpton and the Grucci family.
Marilyn Monroe	15 The Bryant Park Outdoor Summer Film Festival airs ***The Seven Year Itch.*** Cheesecake under the stars.	16 The **Washington Square Park Festival** winds up with a classic big-band jazz concert.	17 109 days to go! Marathon pros prep you for the race of all races at the **Build-Up Clinic** at P.S. 6. **The Screening Room,** the TriBeCa cineaste's answer to dinner theater, presents its first film: *Mean Streets.*	18 **"Four Ways to Experiment With Art"**: Kids 9–12 can paint, sculpt, watercolor, and make prints at the National Academy of Design (9:30 A.M. to noon).	19 The **1996 Olympics** opening ceremonies air from Atlanta on NBC at 8:30 P.M.	20 **"The Three Tenors in Concert"**: Carreras, Domingo, Pavarotti, and members of the Metropolitan Opera Orchestra grace the Meadowlands.
21 **The Club Team/Not the Club Team Championship,** a five-mile Central Park perennial, pits teams against individual runners (East Drive and 97th Street).	22 Fire-breathing dragons, fabled heroes, and capering villagers come alive under the red-and-gold pagoda in Hanoi's **Thang Long Water Puppet Theatre** at Damrosch Park.	23 Make music with "hyper-instruments" at **Brain Opera,** an opera house–cum–video arcade in the Juilliard Theater lobby (1 P.M. to 7 P.M.).	24 The **Lyons Opera Ballet** dances Coppélia at the New York State Theater. **Natalie Merchant** at Jones Beach. **Gipsy Kings** at Radio City Music Hall.	25 **Kiss,** in all their, uh, glory, perform for the first time in seventeen years (Madison Square Garden at 8 P.M.).	26 **Reigakusha,** Japan's classical *gagaku* ensemble, at Alice Tully Hall.	27 **Old Timers Day** at Yankee Stadium: Nothing conveys that "House That Ruth Built" ambience more than the annual trotting-out of past Yankee stars.
28 Last day to trek through the Bronx Zoo's **"African Encounter,"** replete with lions, okapis, zebras, and cheetahs.		30 **Merce Cunningham** and **John Cage's** composition *Ocean* is accompanied by an electronic score of ocean sounds—waves, arctic ice, even sonar—in Damrosch Park.	31 **"The Hand of the Poet, Part I: Original Manuscripts by 100 Masters,"** at the New York Public Library, ends today.	Gipsy Kings		

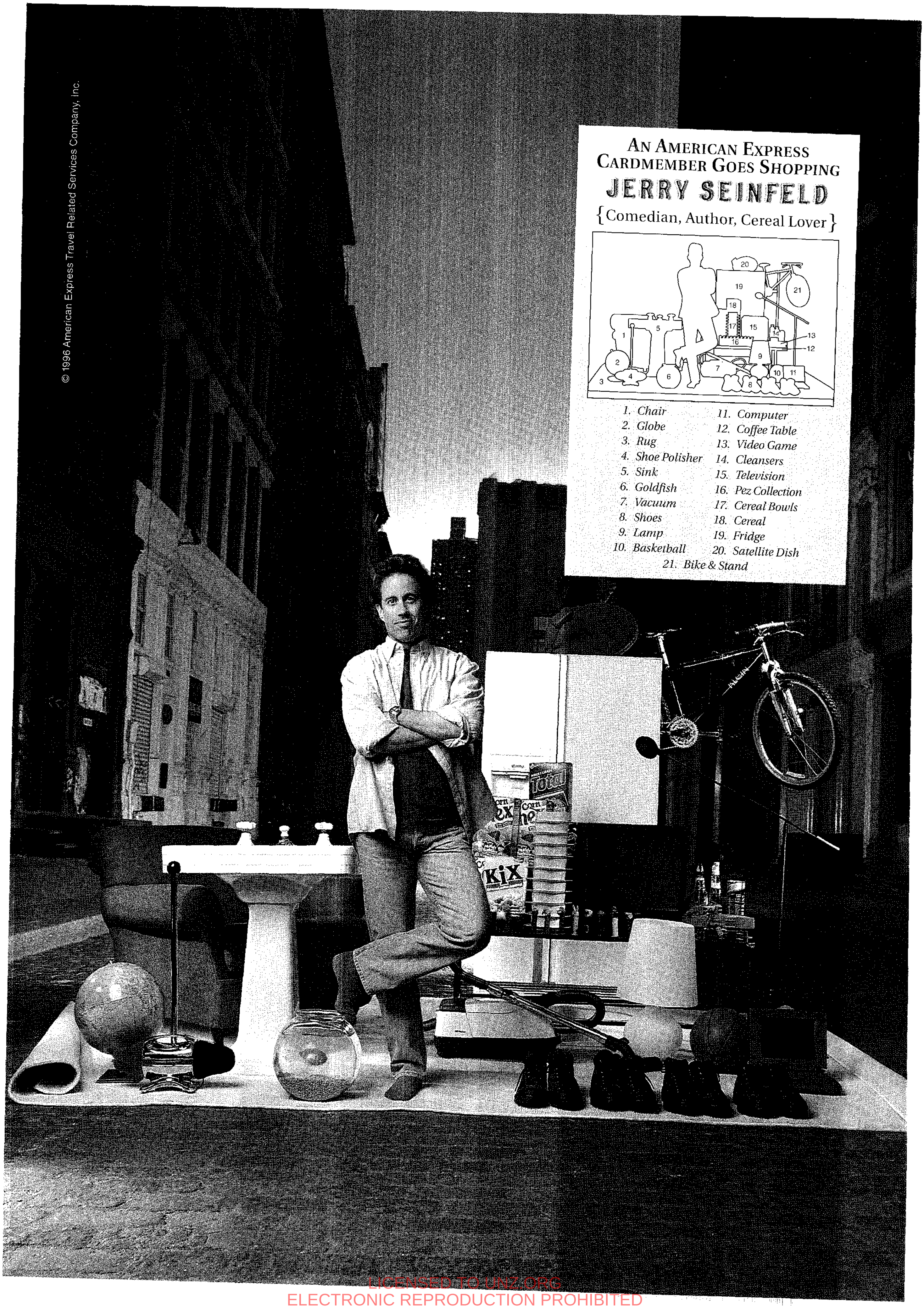
Photographs: top, Edie Baskin/Oultine; center, Photofest; bottom, Tony Frank/Orop/Outline; illustrations by Tim Carroll.

AUGUST

A **DAY-BY-DAY** GUIDE TO **ARTS AND CULTURE** IN THE CITY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
 Chagall's *Dancer*				**1** An open rehearsal with choreographer **Amy Pivar,** lyricist **Freda Rosen,** and composer **Phillip Carroll** at the Prospect Park Picnic House (7 P.M.).	**2** Kurt Masur conducts the **New York Philharmonic** in Beethoven's powerful opera *Fidelio* (Avery Fisher Hall 8 P.M.).	**3** The **Kronos Quartet** performs Morton Feldman's legendary six-hour-long *String Quartet II* (Alice Tully Hall, 5 P.M.).
4 Last day to catch **"Metropolitan Lives: The Ashcan Artists and Their New York, 1897–1917"** at the New York Historical Society and **"Marc Chagall 1907–1917"** at the Jewish Museum.	**5** **Feld Ballet/NY** launches two weeks of contemporary ballet at the Joyce Theater at 8 P.M. **Harlem Week's** twenty-second-anniversary celebration runs through 8/25.	**6** ***Timon of Athens,*** the second of this summer's Shakespeare in the Park productions, opens at the Delacorte Theater.	**7** **Alvin Ailey American Dance Theater** performs to the Lincoln Center Jazz Orchestra's rendition of works by Duke Ellington and Wynton Marsalis.	**8** The 92nd Street Y's walk through the Upper West Side haunts of writers **Edgar Allen Poe, Saul Bellow, Anaïs Nin, Dorothy Parker, Elizabeth Hardwick,** and **Herman Wouk** begins at 10 A.M.	**9** The curtain opens for *Endgame,* presented by Ireland's Gate Theatre, in the **Beckett Festival** at John Jay Theatre (4 and 8 P.M.).	***To Catch a Thief***
11 A day at the **Saratoga Race Course** starts with brunch at the Gideon Putnam Hotel, organized by the 92nd Street Y. The **Evian Beach Volleyball Tournament** in Central Park.	**12** Cary Grant and Grace Kelly are coolly, divinely enchanting in ***To Catch a Thief*** at Bryant Park's Outdoor Summer Film Festival.	**13** Enter the mouth of a 170-foot-long caterpillar to fly with hundreds of free-roaming butterflies in **"The Butterfly Zone"** at the Bronx Zoo.		**15** **Buckwheat Zydeco** plays from his latest release, *Five Card Stud,* at the BAM Outside Music festival. **Tipper Gore** speaks at the 92nd Street Y.	**16** **The H.O.R.D.E. Tour** brings Lenny Kravitz, Rusted Root, Blues Traveler, and King Crimson to Randalls Island's Downing Stadium. **Alanis Morissette** and **Radiohead** at Jones Beach.	**17** **Family Play Day** features instrument-making workshops, lessons in t'ai chi chuan, multi-cultural dances, and other fun stuff (Lincoln Center Plaza).
18 **Hong Kong Dragon Boat Festival National Championship** at Corona Park. Swim a quarter-mile, bike twelve miles, and run five for the ninth annual **Central Park Triathlon.**	Tipper Gore	**20** Last day to catch **"Refining the Sports Car: Jaguar's E-Type"** at the Museum of Modern Art.	**21** Remix songs, design computer games, or edit a music video at the **Sony Wonder Technology Lab** (Madison Avenue and 56th Street) today or any other day but Monday.	**22** The Film Forum's tenth annual **"Summer Festival of Fantasy, Horror, and Science Fiction."** 	**23** **Melissa Etheridge** at Jones Beach.	**24** Last chance to see **Puppetworks'** life-size marionettes prancing to Prokofiev's *Peter and the Wolf* and Coppola's *The Frog Prince* (12:30 and 2:30 P.M.).
25 Kids can use mid-summer flowers as inspirations for making their own sculptures at a family workshop at the **Wave Hill Kerlin Learning Center** (1 to 4 P.M.).	**26** The best and brightest of the tennis world converge on Queens for the **U.S. Open Tennis Tournament.**	**27** ***Two Gentleman of Verona*** debuts at the Prospect Park Bandshell.	**28** The **Lincoln Center Out-of-Doors** festival offers up some jazz—strictly strings this time—on the North Plaza.	**29** Tonight, **Bargemusic** plays Beethoven, Brahms, and Tcherepnin—all on the water. (the Fulton Ferry Landing, 7:30 P.M.).	**30** Enjoy the Brooklyn Botanic Garden's **Discovery Garden** in the summer sun.	**31** Central Park's **Big Apple Balloon Festival.** At the Bronx Zoo's **Big Cats Weekend,** face painters turn perfectly respectable kiddies into ferocious cats. *Compiled by Deborah Gasiorek*

Photographs: top, courtesy of the Jewish Museum; center, Photofest; bottom, Shepard Sherbell/Saba.



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INCONSPICUOUS CONSUMPTION PAUL LUKAS

Sod Foundation

A spray for concealing those unsightly lawn blemishes, and the marker of the beast.

Lawn Makeup
10.5-ounce can (Global Star Products)

All-Weather Paintstik Livestock Marker
2.25-ounce stick (LA-CO Industries, Inc.)

NOW THAT SUMMER'S FINALLY HERE, homeowners across America are engaging in the annual ritual of obsessing over their lawns. Most will be employing such familiar tools of the trade as fertilizers, lawn mowers, and sprinklers, but a discriminating few may also opt to use Lawn Makeup, an aerosol product designed to be sprayed on patches of brown grass.

Lawn Makeup
instantly

Global Star's green thumb in a can.

Lawn Makeup, whose inventors were probably inspired by those infomercials for spray-on hair, has some very interesting features. My can, the latest in a long series of excellent products sent by "Inconspicuous Consumption" 's California field researcher Christine Wall, is marked PALM GREEN, although Cedar Green, Spring Green, and Kentucky Blue are available, too. The can features several other entertaining tidbits as well, including the boast that Lawn Makeup is "*virtually* nontoxic" (emphasis mine) and instructions to spray a test area for color match, just like the directions on fabric-dye packages.

But I shouldn't be so cynical. Lawn Makeup may seem a bit silly, but there's no denying that it provides the answer to an age-old question: *Here's* why the grass is always greener on the other side of the fence. *(Global Star Products, 10101 South Western, Oklahoma City, Oklahoma 73139.)*

AS LONG AS WE'RE ON THE SUBJECT OF pigment application, let's take a look at the All-Weather Paintstik, a product used by livestock farmers looking for an easy way to mark their herds. You say you don't have the time or the stomach to use the branding iron on ol' Bessie? Not to worry—just put your specialized mark on her with the Paintstik.

The Paintstik is available in eleven colors (mine is blue) and, at four inches long by an inch wide, does an admirable job of distilling its specialized purpose into an utterly simple form—it looks very much like a big piece of chalk. But what does the Paintstik offer to those of us who aren't livestock farmers? I tried using it to write my initials on my cats (just picture the LOST PET flyer I'd be able to distribute if one of them ran away), but they wouldn't sit still long enough for me to make a good mark and were too furry anyway—I think I'd have to shave them first in order to get the proper effect, and that's just too much work.

Humans, on the other hand, aren't very furry at all, especially young humans, which suggests an obvious application for the Paintstik: Use it on your kid. Who has time to keep tabs on Junior when you're examining those rutabagas out at the farmers' market or shopping for a new shelving system at Ikea? And haven't you always worried about Angel-Face getting separated from you at the street fair or factory outlet? Using the Paintstik to draw an easily identified symbol on your precious one's forehead could save a lot of headache and heartache down the road. The Paintstik is nontoxic, and the pigment washed off easily enough when I tried it on myself, so there's really very little risk involved. Face it: Until they get jobs and learn to clean out the garage, children aren't much different from livestock anyway, so you might as well treat them accordingly. *(LA-CO Industries, Inc., 1201 Pratt Boulevard, Elk Grove Village, Illinois 60007.)* ▬

SEND PRODUCTS, gadgets, promotional literature, and suggestions to Paul Lukas, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. E-mail address: krazykat@pipeline.com.

Photograph by Wayne Simpson.

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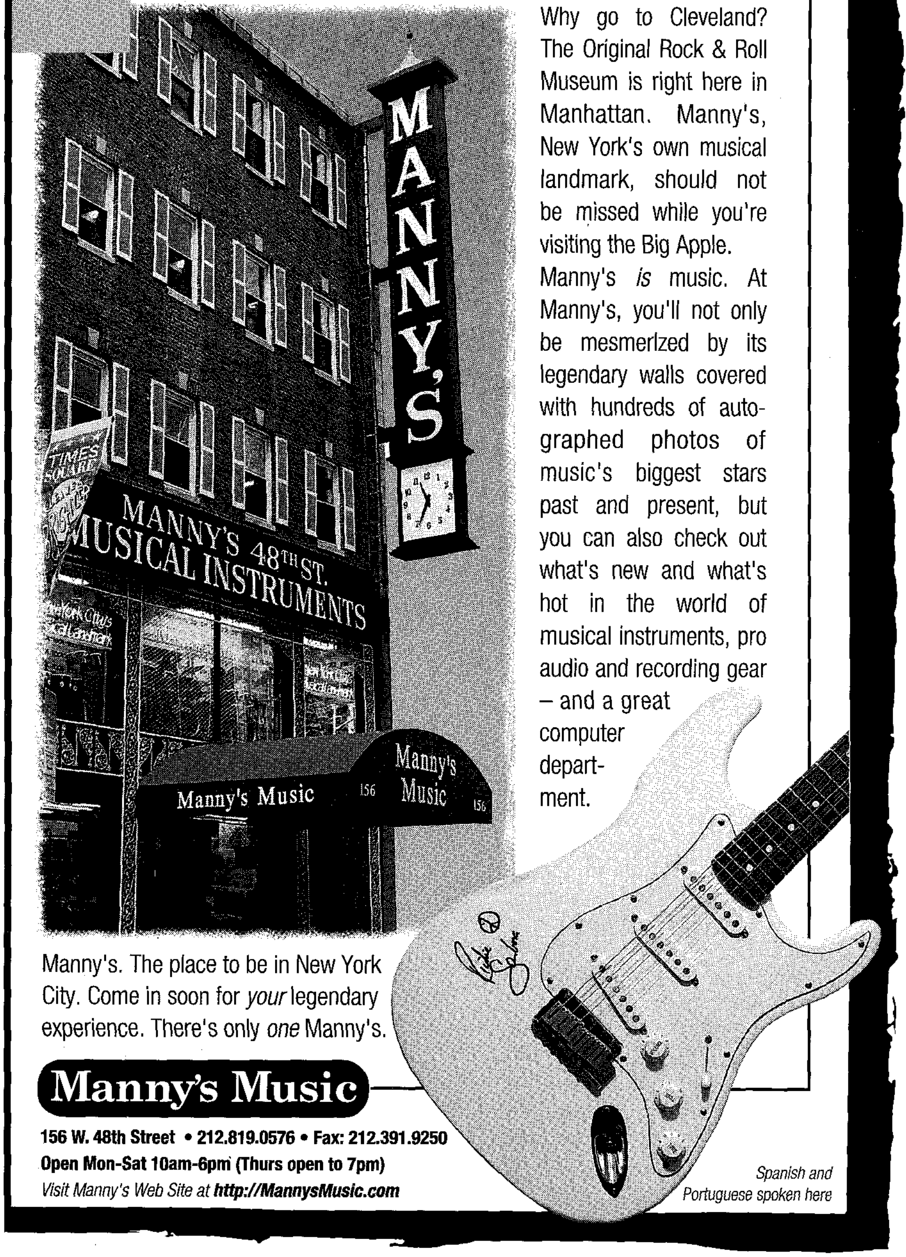

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SALES & BARGAINS **DANY LEVY**

Holy Toledo

Clever hats from Estee Einstein and Isabel Toledo's first-ever sample sale.

THOUGH DESIGNER ISABEL TOLEDO—whose exquisite clothing sells at Barneys New York and has been described as "liquid architecture"—has been in business ten years, she has never had a sample sale. Now she's clearing out the archives with prices between $100 and $500 (were $450–$2,000). A word of counsel to the rabid shopper: Tread gently; we want her to do it again. *Toledo Studio, 1181 Broadway, at 28th St., 11th fl. (685-0948 or 689-9326—ask for Jesse Garza); Tues.–Thurs. 10 a.m.–6 p.m.; 6/18–6/20.*

Suite Thang

FOR THOSE NEW YORKERS WHO DON'T have a bucolic country house beckoning every Friday, the Waldorf Astoria is taking pity. Grab your honey and your duffel for a night at this swanky hotel with summer specials for the urbanly confined: in the main hotel, usually $260 per room, double occupancy, now $179 (save $81); in the *very* cushy Waldorf Towers, usually $360, now $249 (save $111). *Waldorf Astoria, 301 Park Ave., at 50th St. (800-WALDORF); rates subject to availability and to change without notice; credit card required for deposit; A.E., M.C., V.; through 9/8.*

Ultra-Violets

IN BUSINESS SINCE 1730 AND ENDORSED BY the Queen and the Prince of Wales, Floris of London peddles many a thing fragrant. The oak-paneled nook on Madison Avenue is having a sale: box of six soaps (available in Seringa, Rose Geranium, and Lily of the Valley), was $32 for three, now $32 for six; home fragrance set (available in Oriental Bouquet and English Rose) with potpourri and 3.4-oz.

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

room spray, was $35, now $17.50; 75 percent off discontinued lines: 2.6-oz. concentrated bath essence in Malmaison, Red Rose, and English Violet, was $68.50, now $17.10. *Floris of London, 703 Madison Ave., near 63rd St. (935-9100); A.E., M.C., V., checks; Mon.–Wed. and Fri.–Sat. 10 a.m.–6 p.m., Thurs. till 7 p.m.; Sun. noon–5 p.m. (6/23 and 6/30 only); through 7/13.*

Tote Couture

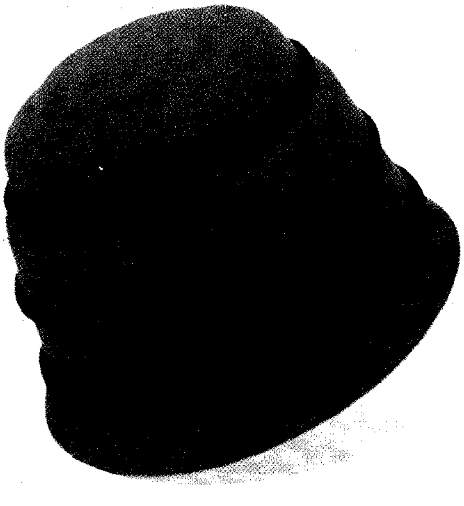
FOCUS PARIS STOCKS BAGS INSPIRED BY those on the shoulders of modish femmes across the Atlantic. The summer inventory is now on sale: Satin bags were $60 to $80, now $25 to $40; nylon bags were $70 to $100, now $25 to $50. *Focus Paris, 17 E. 37th St. (545-1535); A.E., M.C., V., checks; Mon.–Fri. 9:30 a.m.–6 p.m., Sat. 10 a.m.–4 p.m.; through 7/15.*

Chains Addiction

LWA DESIGNS, AN ASSEMBLAGE OF BAUBLY antique and one-of-a-kind jewelry, used to be found in those museum-display cases at Barneys. Now private, the company's having a sale. Victorian gold-filled bar pin with charms, retail $600, here $300; sterling-silver snake-chain necklace with locket, retail $300, here $150. *LWA Designs (861-6317); A.E., checks (merchandise held till check clears); Hotel Dorset, 30 W. 54th St., Room 1404; Wed.–Thurs.; 6/19–6/20 10 a.m.–9 p.m.*

Thoroughly Modern Millinery

IT'S A BIT LATE FOR THIS YEAR'S DERBY, BUT Estee Einstein creates one-of-a-kind hats that range from the classic to the quirky (Einstein was once a comedian). This week, stop in at her quaint Village studio and snap up a few originals at more than



A tiered number like this goes for $59 (as opposed to $149) at Estee Einstein's sample sale.

Photograph by Norman.

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SALES & BARGAINS

50 percent off: Fabric chapeaus were $129 to $169, now $79; casual to dressy straws were $149 to $275 each, now $69 to $135; samples in straws and fur felt are now $49 to $89. *Estee Einstein, One in a Milliner, 184 Second Ave., near 12th St., Suite 1B (677-2350); A.E. and checks (merchandise held till check clears); Thurs.–Sun. noon to 6 p.m. (or by appointment); 6/20–6/23.*

Angels and Infants

IF YOU LIKE THE WAY THE FRENCH DRESS their *enfants*, head to Small Change. This children's clothing shop carries European lines like Petit Faune, Magil, and Catimini, almost making you wish you were 3 again (their tees fit many adults). Most everything is now on sale: Dresses were $48 to $360, now $24 to $180; tops were $26 to $104, now $13 to $52; and much more. *Small Change, 964 Lexington Ave., near 70th St. (772-6455); A.E., M.C., V., checks; Mon.–Fri. 10 a.m.–5:45 p.m., Sat. 10 a.m.–5 p.m. (closed every Sat. in July and August); while supplies last.*

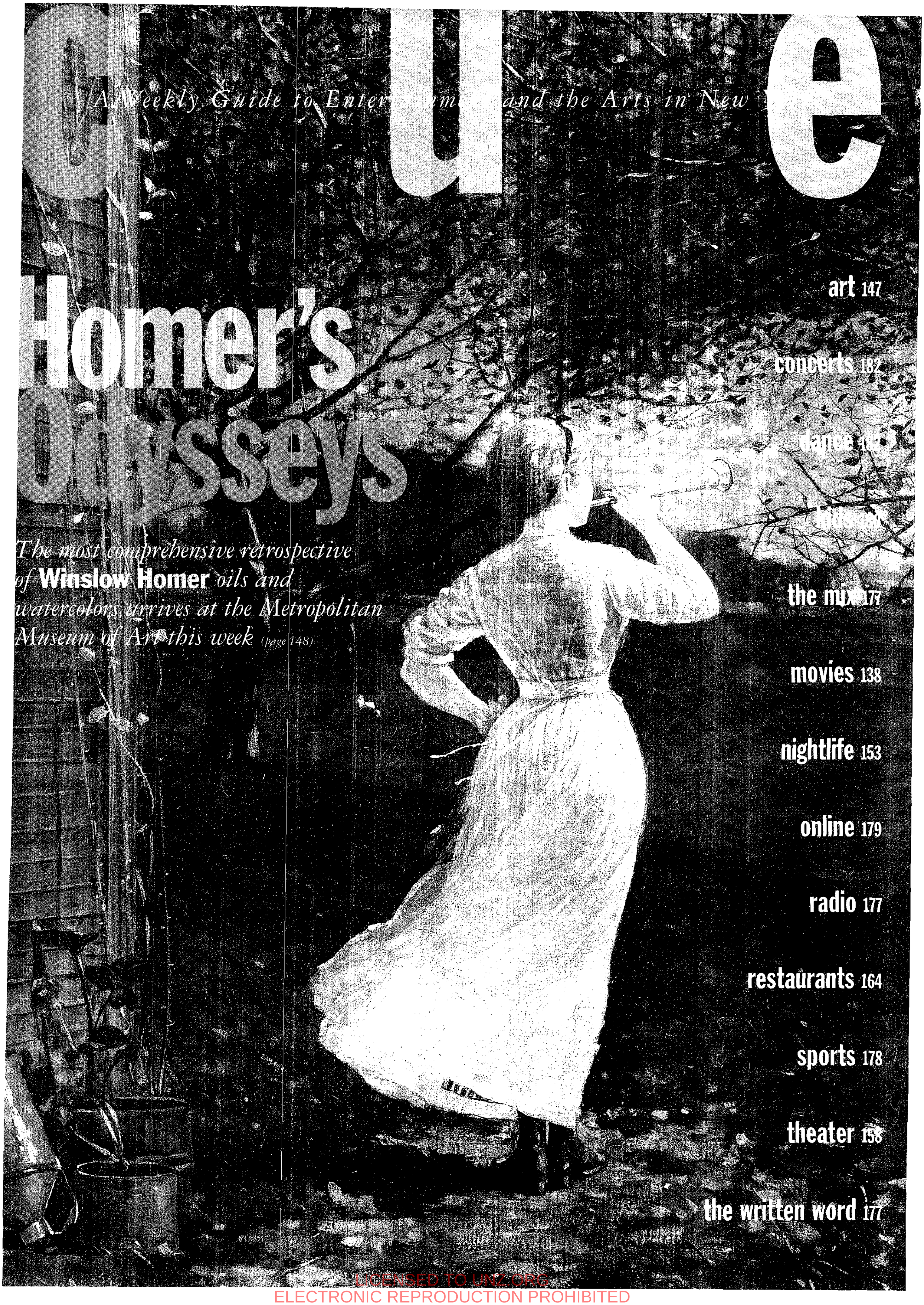
Dutch clothing manufacturer Oilily works with a bolder, Crayola-ish palette when crafting kidswear. Its summer sale offers 20 to 40 percent off: Raincoats were $200 to $275, now $150 to $206; dresses were approximately $150, now $90 to $120. The stores in the Westchester Mall and the Mall at Short Hills also stock women's fashions. *Oilily, 870 Madison Ave., near 70th St. (800-977-7736); A.E., M.C., V., checks; phone orders on sale items accepted; Mon.–Sat. 10 a.m.–6 p.m., Sun. (Madison Avenue store only) noon–5 p.m.; while supplies last; through 7/1.*

Eyes on the Size

PRETTY PLUS PLUS IS THE ONLY LARGE-SIZE women's-clothing consignment shop in the city. For two days this week, all merchandise is 35 to 50 percent off: size 16 Carolina Herrera blue silk cocktail dress, here $150; size 18 mother-of-the-bride dress from Kleinfelds, here $200. *Pretty Plus Plus, 1309 Madison Ave., near 92nd St. (427-4724); A.E., M.C., V., checks; Wed.–Thurs. 11 a.m.–8 p.m.; 6/26–6/27.*

Chaps Shtick

FOR THOSE WHO'VE ALREADY DECIDED THAT there are better things to do over the July 4 weekend than sit idling on the L.I.E., here's an in-town suggestion: Tickets to the slapstick musical *Cowgirls* normally go for $45, but July 4 they're $19.96. *Minetta Lane theater, 18 Minetta Lane (420-8000 to reserve); 8 p.m.* ▬



cue

A Weekly Guide to Entertainment and the Arts in New York

Homer's Odysseys

The most comprehensive retrospective of **Winslow Homer** *oils and watercolors arrives at the Metropolitan Museum of Art this week* (page 148)

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Purple Noon...Martin Scorsese's Favorites

New Films

★**Angels & Insects**—In the early 1860s, a young naturalist, William Adamson (Mark Rylance), returns to England after years in the Amazon. His specimens have been lost in a shipwreck, and he is dependent on the patronage of the Alabasters, in whose great Gothic house he takes residence. The ugly, gray pile seems haunted—by the withdrawal, perhaps, of divine beneficence from the natural order. Oblivious, Adamson goes on with his work. He marries the eldest daughter, Eugenia (Patsy Kensit), and makes a professional alliance with the tutor of the young Alabaster children, Matty Crompton (Kristin Scott Thompson), a severe and exciting young woman who burns with ethical and sexual passion. Director Philip Haas, working with his wife, Belinda, has adapted a marvelous 1992 A.S. Byatt novella, shrewdly preserving Byatt's volatile mix of science, sex, and Victorian class warfare. (Denby; 2/5/95) (1 hr. 57 mins.; NR) *Lincoln Plaza Cinemas.*

Antonia's Line—A multigenerational story about four women and their various struggles with men. Written and directed by Marleen Gorris. In Dutch with English subtitles. (1 hr. 44 mins.; NR) *Cinema 3.*

The Arrival—Charlie Sheen plays an astronomer who discovers extraterrestrial life and becomes entangled in a massive conspiracy. Written and directed by David Twohy. (2 hrs. ; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; 86th Street; First & 62nd St. Cinema; Lincoln Square.*

★**The Birdcage**—Director Mike Nichols and writer Elaine May have set this remake of *La Cage aux Folles* in Miami's South Beach. Above the Birdcage club live Armand (Robin Williams) and Albert (Nathan Lane), who have been together through so many versions and productions that they qualify as the world's most famous married couple. Armand's son is about to be married to the daughter of an ultraconservative couple (the bride's father is a right-wing senator), and Armand and Albert have to put on a respectable show for the parents. They host a hilarious dinner party for the senator and his wife; when the senator finds himself charmed by a man dressed as a woman and even becomes jealous of the woman's "husband," he is softened and transfigured by absurdity. (Denby; 3/11/96) (1 hr. 57 mins.; R) *Criterion Center; First & 62nd St. Cinema; 62nd and Broadway.*

Blush—Set against the backdrop of the Chinese Revolution, Li Shaohong's film tells the story of two women who vie for the love of the same man. Based on a novel by Su Tong (*Raise the Red Lantern*). (1 hr. 59 mins.; NR) *Quad Cinema.*

The Cable Guy—See Denby, p. 106. (1 hr. 31 mins.; PG-13) *Village Theatre VII; Chelsea; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; New Coliseum; Pavilion/Windsor; Plaza .*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings Online see the last page of this section.

Opening
Borderlines

John Sayles—always an admirably ambitious storyteller—delicately pieces together both a fractured family history and a culturally fragmented Texas town in the beautifully made, quietly affecting 'Lone Star' (with Kris Kristofferson, above). Opens June 21.

Cold Comfort Farm—John Schlesinger's latest is a funny but rather smug little movie based on Stella Gibbons's funny but smug little 1932 novel about an impoverished, well-brought-up girl, Flora, who goes to live with her dim, depressed relatives on a Sussex farm. Flora won't stand for anything but the best and most rational behavior, and the men and women on the farm are so abashed by her that they go along. *Cold Comfort Farm*'s wit is sarcastic, asexual, and finally more convenient and self-regarding than bracing. (Denby; 5/27/96) (1 hr. 50 mins.; PG) *Village Theatre VII; Lincoln Square.*

The Craft—A coven of teenage witches exercises its powers in suburban L.A. Directed by Andrew Fleming. (1 hr. 40 mins.; R) *23rd Street West Triplex; Criterion Center.*

Dead Man—Jim Jarmusch's new movie is a ghastly put-on Western, a mystical-absurdist opus in which he treats the task of entertaining an audience as some sort of bourgeois error. Johnny Depp is William Blake, a prim accountant who wants only to claim the job that has been promised him out West. Through a series of events, Blake finds himself accused of murder, and he escapes, wounded, into the woods. He falls under the care of a large, philosophical Indian, Nobody, who persists in treating him as *the* William Blake, the poet. Blake's experiences get stranger and stranger, the conceits pile higher and higher, and the movie just dies. Jarmusch attempts to connect Blake's increasingly violent and absurd experience to the visions in William Blake's poetry, but he hasn't the dramatic imagination to make those connections beyond the level of vague pseudo-smart jokiness. (Denby; 5/13/96) (2 hrs. 7 mins.; R) *Angelika Film Center.*

Desolation Angels—Tim McCann's award-winning debut about a young man who attempts to avenge the rape of his girlfriend. (1 hr. 32 mins.; NR) *Quad Cinema.*

Dragonheart—Dennis Quaid plays a medieval knight who teams up with the last existing dragon (the voice of Sean Connery) to overthrow a vicious despot. Directed by Rob Cohen. (1 hr. 48 mins.; PG-13) *Art Greenwich Twin; 34th Street East; Chelsea; National Twin; 86th Street; First & 62nd St. Cinema; Lincoln Square; New Coliseum; Pavilion/Windsor.*

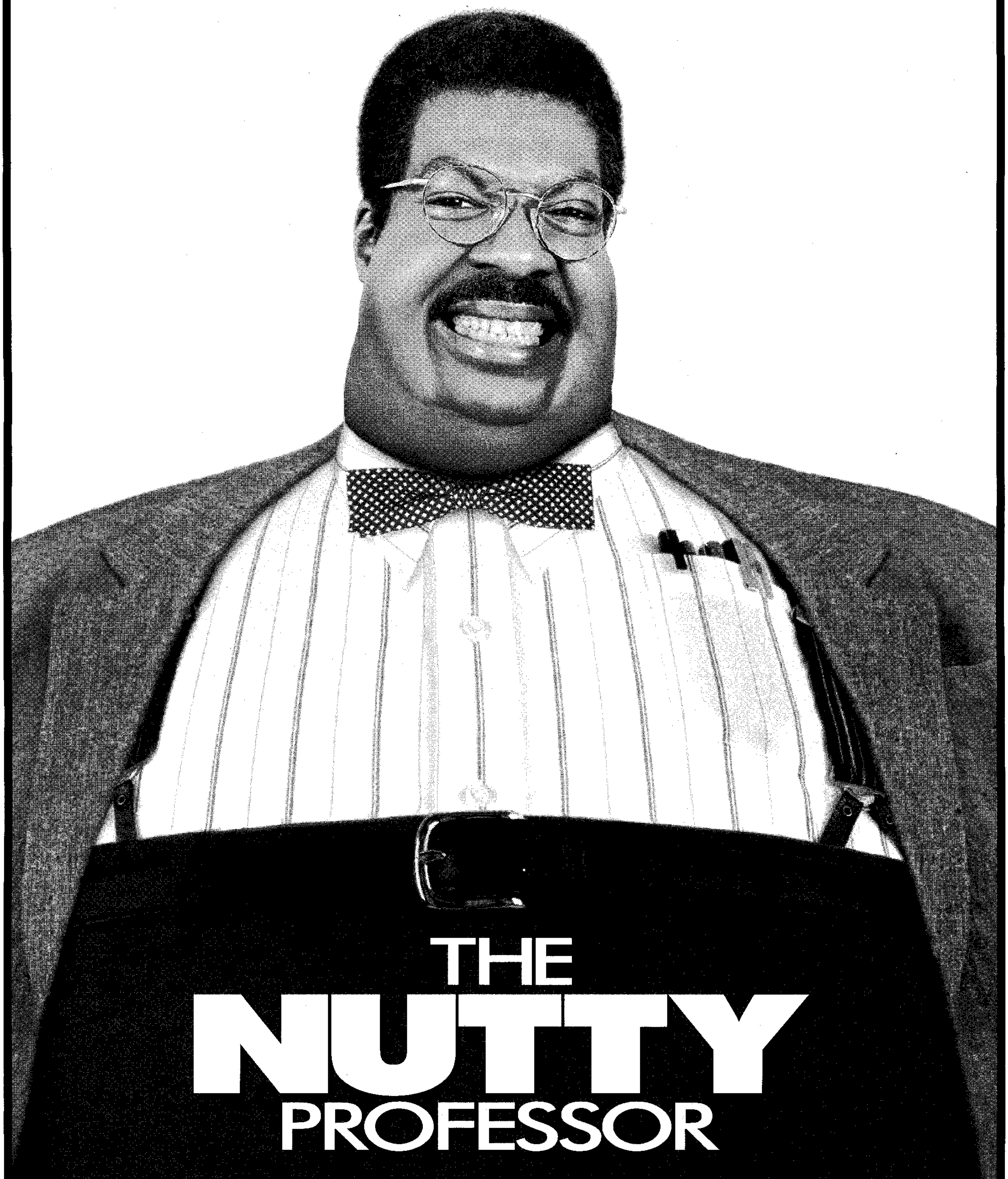
Eddie—A limousine driver called Eddie (Whoopi Goldberg) is hired as the head coach of the New York Knicks by the team's owner (Frank Langella) as a publicity stunt. Directed by Steve Rash. (1 hr. 40 mins.; PG-13) *Village East; Chelsea; Cinema I, II, Third Ave.; Embassy 2–4; Guild 50th Street; Orpheum; Lincoln Square; Nova; Plaza Twin.*

Eraser—Arnold Schwarzenegger plays a federal agent assigned to protect a woman (Vanessa Williams) who has been marked for assassination by the government. Directed by Charles Russell. (1 hr. 55 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; New York Twin; Orpheum.*

★**Fargo**—Jerry Lundegaard, a Minneapolis auto salesman, hires two thugs to kidnap his wife. Why? So he can cop part of the ransom money his rich father-in-law will pony up to get his daughter back, of course. He arrives in a roadhouse north of Minneapolis and meets two thugs, one of them a jumpy little creep (Steve Buscemi), who is highly puzzled by Jerry's scheme to have his wife kid-

"Cue" cover photograph courtesy of the Metropolitan Museum of Art.

EDDIE MURPHY



THE NUTTY PROFESSOR

IMAGINE ENTERTAINMENT PRESENTS A BRIAN GRAZER PRODUCTION A TOM SHADYAC FILM EDDIE MURPHY "THE NUTTY PROFESSOR" JADA PINKETT JAMES COBURN DAVE CHAPPELLE MUSIC BY DAVID NEWMAN MUSIC SUPERVISION DANNY BRAMSON COSTUMES DESIGNED BY HA NGUYEN

SOUNDTRACK AVAILABLE ON Def Jam recordings SPECIAL MAKE-UP EFFECTS BY RICK BAKER FILM EDITOR DON ZIMMERMAN PRODUCTION DESIGNER WILLIAM ELLIOTT DIRECTOR OF PHOTOGRAPHY JULIO MACAT EXECUTIVE PRODUCERS JERRY LEWIS KAREN KEHELA MARK LIPSKY CO-PRODUCER JAMES D. BRUBAKER BASED ON THE MOTION PICTURE WRITTEN BY JERRY LEWIS AND BILL RICHMOND

IMAGINE PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13 SCREENPLAY BY DAVID SHEFFIELD & BARRY W. BLAUSTEIN AND TOM SHADYAC & STEVE OEDEKERK PRODUCED BY BRIAN GRAZER RUSSELL SIMMONS DIRECTED BY TOM SHADYAC DTS STEREO DIGITAL dts SOUND A UNIVERSAL PICTURE UNIVERSAL AN MCA COMPANY

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JUNE 28TH

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napped and then collect part of the ransom himself. Why doesn't Jerry just *ask* his father-in-law for the money? Buscemi's demand that crime make sense becomes a running joke in this peculiar north-country world, in which the conversational engine turns over and over but never really catches fire. Joel Coen (who directed) stages the scenes as a deadpan comedy of squareness—but just when the satire is approaching burlesque, Frances McDormand turns up as police chief Marge Gunderson, and we see that blandness may have a hidden meaning. (Denby; 3/18/96) (1 hr. 38 mins.; R) *23rd Street West Triplex; First & 62nd St. Cinema; Regency.*

Flipper—Elijah Wood plays a 14-year-old city kid who bonds with a dolphin. Written and directed by Alan Shapiro. (1 hr. 36 mins.; PG) *23rd Street West Triplex.*

★**Flirting With Disaster**—Director David O. Russell's hero is Mel (Ben Stiller), an adopted son undergoing an identity crisis—he wants to find his real parents. Who can blame him? He was brought up by a pair of warring Manhattan neurotics (George Segal and Mary Tyler Moore) who would probably make anyone look for new parents. The adoption agency sends out a very aggressive but "understanding" woman (Téa Leoni) to observe, and with this intruder in tow, Mel, his wife (Patricia Arquette), and their baby take off on a quest in which we know everything has to go wrong. The movie is a malicious satire on the current psychobabble about roots, caring, and identity. Everyone Mel meets is a mess (as is he), and the pace never lets up—with five or six people together in a scene, all blabbing about their inner lives, the texture of nutty confessions grows symphonic. This is one of the rare comedies that actually get stronger as they go along. (Denby; 4/15/96) (1 hr. 27 mins.; R) *Lincoln Plaza Cinemas.*

Heavy—Set in an isolated town in upstate New York, James Mangold's debut feature tells the story of a painfully shy, overweight cook (Pruitt Taylor Vince) who falls in love with a beautiful new waitress. (1 hr. 45 mins.; NR) *Film Forum.*

The Horseman on the Roof—A love story set in nineteenth-century Provence, against the backdrop of a cholera epidemic. With Olivier Martinez and Juliette Binoche. Directed by Jean-Paul Rappeneau. (2 hrs. ; R) *Quad Cinema; Paris Theater.*

The Hunchback of Notre Dame—Disney's animated adaptation of the Victor Hugo novel. With the voices of Tom Hulce, Jason Alexander, and Kevin Kline. Directed by Gary Trousdale and Kirk Wise. (1 hr. 35 mins.; G) *Embassy 1; Guild 50th Street.*

★**I Shot Andy Warhol**—Valerie Solanas lived on the street in sixties New York and then became a hanger-on at Andy Warhol's Factory. She burst into the news on June 3, 1968. Disappointed by Warhol's indifference to a play she'd written, Solanas shot the great man two times in the chest. Written and directed by Mary Harron, the movie is a pungent but surprisingly buoyant re-creation of Solanas's life up to the point of the shooting. From time to time, Harron poses Taylor against a white scrim, and the actress recites from the pamphlet Solanas wrote, in which she combined a lunging attack on male domination with pop anarcho-lesbian visions of a future controlled by all-powerful "groovy" women. Harron stages the events in Factory pop terms, as one of the sixties scenes that went bad. Fighting all the time, Lili Taylor comes at the role with tremendous verve. She doesn't deepen the character, but depth isn't what's needed—Valerie Solanas was too goofy to weep over. (Denby; 5/6/96) (1 hr. 40 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Jane Eyre—Franco Zeffirelli's version of the Charlotte Brontë classic about a young governess who eventually wins the man she loves. (1 hr. 52 mins.; PG) *Eastside Playhouse.*

Lone Star—John Sayles's latest film beautifully cobbles together both the fractured family histories of several small clans and the fragmented culture of a small town on the Texas-Mexico border. With Matthew McConaughey, Chris Cooper, Kris Kristofferson, Frances McDormand, and Elizabeth Peña. (2 hrs. 18 mins.; R) *Area theaters.*

The Low Life—A recent Yale graduate moves to Los Angeles to pursue a writing career and winds up toiling for a slumlord by day and drinking by night. Directed by George Hickenlooper. (1 hr. 38 mins.; R). *Area theaters.*

Ma Saison Préférée—Catherine Deneuve plays a woman who is revered for her beauty but seemingly incapable of loving anyone; when her mother takes ill, she is forced to confront her estranged brother and daughter. Directed by André Techiné. (2 hrs. 9 mins.; NR) *Lincoln Plaza Cinemas.*

Mission: Impossible—In the most impressive sequence, Tom Cruise, as a rogue intelligence agent, hangs from the air. Our boy has penetrated the inner sanctum of the CIA—a white-on-white chamber so sensitized to intrusion that instruments register the slightest change in temperature or weight. As directed by Brian De Palma, *Mission: Impossible* is a high-tech marvel suspended in the air. There is nothing that engages your emotions. The plot is so casually developed that you can't be sure why Cruise's superagent is removing American secrets. Jon Voight, as the head of the team, summons the troops, and the movie slips into its nominal plot. Ah, yes, this business of a minor diplomat at the American Embassy who is selling a computer disk with the names of American agents. Of course. Without a word of explanation, we get an elaborate plan to entrap the diplomat at the embassy. Now, even in this early—and beautifully done—scene, one realizes that nothing really is at stake. The spies wear glasses equipped with tiny hidden cameras; as they move around with their specs, we watch multiple images on a computer screen. Ingenious, but so what? Relationships between the characters are barely sketched in; new people enter, and we don't know who they are, or why they matter, but everyone talks very allusively, in knowing techno-gibberish. Emotion and logic have gone dead, and sensation is all. (Denby; 6/3/96) (1 hr. 51 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; New York Twin; Orpheum; 84th Street Six; Metro Cinema; Nova; Pavilion / Windsor.*

Moll Flanders—Robin Wright stars in this epic period piece, loosely adapted from Daniel Defoe's novel, about a woman forced into a life of prostitution. With Morgan Freeman. (2 hrs. 3 mins.; PG-13) *Waverly; 19th Street East; Murray Hill Cinemas; Baronet/Coronet; Ziegfeld; Orpheum; Lincoln Square.*

The Monster—A comedy about a hapless man in a small Italian village who is fingered by police as a serial killer. (1 hr. 51 mins.; R) *Angelika 57.*

Mulholland Falls—Screenwriter Pete Dexter sets up the basis of a good mystery in a bit of home-movie footage, which begins at a military base and continues as a view through a one-way mirror in an apartment belonging to a young woman (Jennifer Connelly) who makes love to a general (John Malkovich). When Max Hoover (Nick Nolte) views the footage, he blanches—he also had an affair with the girl—and the footage is so juicily erotic we can hardly look away. Director Lee Tamahori (*Once Were Warriors*) puts powerful erotic currents into his films, but the rest of his work is uncertain. He paces the dialogue slowly, as if stolidity were some affliction specific to the fifties. Tamahori treats us like bums, as if we were so eager for knuckles mashing faces we could be satisfied without the slightest realism. (Denby; 4/13/96) (1 hr. 47 mins.; R) *Manhattan Twin.*

Nelly and Monsieur Arnaud—A lonely writer takes Nelly, a fragile young divorcée, under his wing, falls deeply in love with her, and begins to wither when he realizes that his publisher is also in love with her. Winner of two César awards (France's equivalent of the Oscar). Directed by Claude Sautet. (1 hr. 46 mins.; NR) *Lincoln Plaza Cinemas.*

The Nutty Professor—See Denby, p. 108. Opens June 28. (1 hr. 35 mins.; PG-13). *Area theaters.*

A Perfect Candidate— R.J. Cutler and David Van Taylor's amusing and insightful documentary of Oliver North's 1994 run for the Senate. (1 hr. 44 mins.; NR) *Film Forum.*

The Phantom—Billy Zane stars as the comic-book hero who serves as protector of a remote, mythical jungle. Directed by Simon Wincer. (1 hr. 36 mins.; PG) *Art Greenwich Twin; 19th Street East;*

Festival

No, but I Saw the Movie

If you've neglected French lit so disgracefully that you haven't even seen the films it's inspired, the Film Society of Lincoln Center offers something of a makeup course with "Le Livre, Le Film" (June 28–August 8), a series based on minor and major literary masterpieces. Opening-week standouts include *Poil de Carotte* (right), based on Jules Rénard's account of an emotionally neglected boy, and the *Gigi* that MGM bought and hid away when it made its musical version. Leslie Caron is all very well, but the 1948 French original, directed by Jacqueline Audry, enjoyed the close collaboration of the novelist herself. The results are suffused with Colette's inimitable sensuousness—a delight in pleasure utterly devoid of guilt. The July offerings bring required readings to the screen, among them *Le Rouge et le Noir* and *Madame Bovary.* If you never made it through the Stendhal and Flaubert novels, the Autant-Lara and Chabrol renditions will surely help you more than Cliff's Notes ever did and may indeed seduce you into giving those immortal texts another try. As for *La Béte Humaine,* Jean Renoir's version, at once gorgeous and horrifying, gives Émile Zola real competition. The series as a whole provides the perfect occasion for testing, and no doubt proving, the theory that the best films, in any language, are made not from the very grandest literature—which obdurately resists a shift in medium—but rather from less imposing texts distinguished by a certain style, atmosphere, sentiment, or *idée fixe.*

TOBI TOBIAS

Photograph courtesy of the Film Society of Lincoln Center.

34th Street Showplace; Astor Plaza; First & 62nd St. Cinema; UA East; Lincoln Square; Metro Cinema; New Coliseum; Nova.

The Postman—As the film opens, the late Massimo Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by the exiled Chilean poet Pablo Neruda. Mario suddenly cannot stop speaking, and the poet gradually gets drawn into the miracle of his awakening. Directed by Michael Radford. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Carnegie Hall Cinema.*

Primal Fear—Richard Gere stars as a cutthroat, vainglorious defense lawyer who becomes invested in helping his client beat a murder rap. With Andre Braugher. Directed by Gregory Hoblit. (2 hrs. 10 mins.; R) *Tower East.*

Purple Noon—Martin Scorsese presents this rerelease of Rene Clement's incredibly stylish, sexy, and intelligent thriller about an amoral young playboy (the stunning Alain Delon) who kills an acquaintance and adopts his identity. Not to be missed. Based on Patricia Highsmith's novel *The Talented Mr. Ripley.* (1 hr. 58 mins.; PG-13) *Paris Theater.*

The Rock—See Denby, p. 110. (2 hrs. 9 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Embassy 1; Embassy 2–4; Sutton; 86th Street East; 84th Street Six; New Coliseum; Olympia Cinemas; Plaza Twin; Plaza.*

Someone Else's America—Two immigrants—one, a Spaniard who has lived in Brooklyn for years, and the other a Montenegrin who has just arrived illegally—form a deep bond. Starring Tom Conti and Miki Manojlovic. (1 hr. 36 mins.; NR) *Lincoln Plaza Cinemas.*

Spy Hard—Leslie Nielsen stars in this spoof of Hollywood action movies. Directed by Rick Friedburg. (1 hr. 25 mins.; PG-13) *Crown Gotham; Embassy 2–4; 86th Street East.*

Stealing Beauty—See Denby, p. 111. (1 hr. 58 mins.; R) *Angelika Film Center; Beekman; Lincoln Square.*

Striptease—The highly hyped Demi Moore vehicle wherein she sneeringly portrays a stripping single mom. With Burt Reynolds and Robert Patrick. Directed by Andrew Bergman. Opens June 28. (1 hr. 55 mins.; R) *Area theaters.*

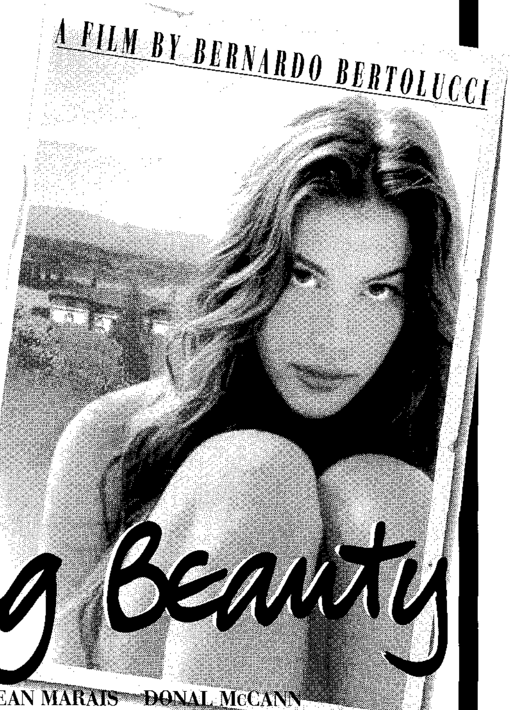
Sunset Park—Rhea Perlman stars in the latest film about a white instructor who turns around the lives of poor, inner-city minorities (she's a gym teacher; the kids play basketball). Directed by Stefe Gomer. (1 hr. 40 mins.; R) *Criterion Center.*

Switchblade Sisters—A rerelease of the 1975 cult classic by Jeff Hill about a high school girl gang that takes on the Mafia-like prostitution- and drug-ring operating out of the boys' bathroom. (1 hr. 30 mins.; R) *Angelika Film Center; Carnegie Hall Cinema.*

The Search for One-Eye Jimmy—When a popular Red Hook denizen suddenly disappears, the locals—a near-sighted car thief, a punch-drunk boxer, and a dancer obsessed with *Saturday Night Fever*—join the FBI, the mob, and the Catholic Church in the hunt. With Steve Buscemi, Samuel L. Jackson, Anne Meara, and Ray "Boom Boom" Mancini. Written and directed by Sam Henry Kass, former head writer on *Seinfeld.* (1 hr. 22 mins.; NR) *Cinema Village 12th St.*

A Thin Line Between Love and Hate—A hip-hop comedy about a nightclub owner who gets involved with the wrong woman. With Martin Lawrence—who also directed—and Bobby Brown. (1 hr. 48 mins.; R) *Criterion Center.*

★**The Truth About Cats & Dogs**—When Abby Barnes (Janeane Garofalo), a young veterinarian, is hosting her popular L.A. radio show, she's crisp and authoritative. But for all her genius with animals, she's skittish with men. A handsome young British photographer, Brian (Ben Chaplin), falls in love with her voice and asks for a date, and Abby asks her neighbor, a blonde model (Uma Thurman), to stand in for her. The photographer falls in love with Abby on the phone and Noelle in the flesh; both women are too involved in the deception to end it. The charm of the movie depends precisely on its slightness and improbability—the sense that the entire concoction might blow away if the photographer actually noticed the most obvious contradictions or asked a single question. Director Michael Lehmann moves along lightly and quickly; the movie is carried forward by the performances and by many intimate moments. (Denby; 4/29/96) (1 hr. 37 mins.; PG-13) *23rd Street West*



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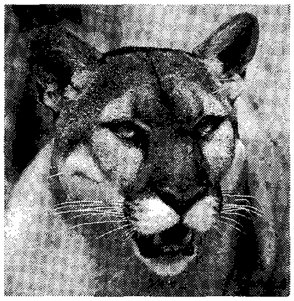

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Triplex; First & 62nd St. Cinema.

★**Twister**—Jo (Helen Hunt) and Bill (Bill Paxton), are on the verge of divorce, but the minute the storm season starts, they give themselves over to obsession: They drive a truck right into the path of an oncoming tornado, smashing through a field of cornstalks or down a narrow ditch—driving right at the whirling beast while cows, tractors, and tree limbs fly through the air like dragonflies. The movie, of course, is preposterous (the psychological explanation for Jo's fixation—that she watched her father get blown away by a tornado as a child—is particularly movieish and unconvincing), but it is also irresistible. Directed by kinetic whiz Jan De Bont (*Speed*), it is the essence of all the flying-daredevil, test-pilot movies ever made. Silly as it is, you may come out smiling. (Denby; 5/27/96) (1 hr. 56 mins.; PG-13) *Village East; 19th Street East; 34th Street Showplace; Criterion Center; Gemini Twin; Orpheum; Lincoln Square; Olympia Cinemas.*

Welcome to the Dollhouse—Todd Solondz's black comedy about one Dawn Weiner, a chubby seventh-grader who makes a series of unfortunate fashion choices and is relentlessly tormented by her classmates, teachers, and parents. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 33 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Dead Man; I Shot Andy Warhol; Stealing Beauty; Switchblade Sisters; Welcome to the Dollhouse.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Dragonheart; The Phantom.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Kaspar Hauser.* Opening 6/21: *The Search for One-Eye Jimmy.*

Film Forum—209 W. Houston St. (727-8110) *The Umbrellas of Cherbourg.* Opening 6/19: *A Perfect Candidate; Heavy.* (See also "Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571) (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *Blush; Desolation Angels; The Horseman on the Roof; Wallace & Gromit.*

Village East—189 Second Ave., at 12th St. (529-6799) *Eddie; The Rock; Twister.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Cold Comfort Farm; Mission: Impossible; The Arrival; The Cable Guy.* Opening 6/21: *Eraser.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Moll Flanders.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Moll Flanders; The Arrival; The Phantom; The Rock; Twister.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Fargo; Flipper; The Craft; The Truth About Cats & Dogs.*

34th Street East—241 E. 34th St. (505-CINE#586) *Dragonheart.*

34th Street Showplace—238 E. 34th St. (532-5544) *Mission: Impossible; The Phantom; Twister.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Dragonheart; Eddie; Mission: Impossible; The Cable Guy.* Opening 6/21: *Eraser.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Moll Flanders; The Arrival; The Rock.* Opening 6/21: *Eraser.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *A Family Thing.* (Admission now $3.)

Angelika 57—225 W. 57th St. (586-1900) Through 6/18: *Carpati: 50 Miles, 50 Years; The Monster.* (See also "Museums, Societies, Etc.")

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *The Phantom.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Moll Flanders.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *The Postman; Switchblade Sisters.*

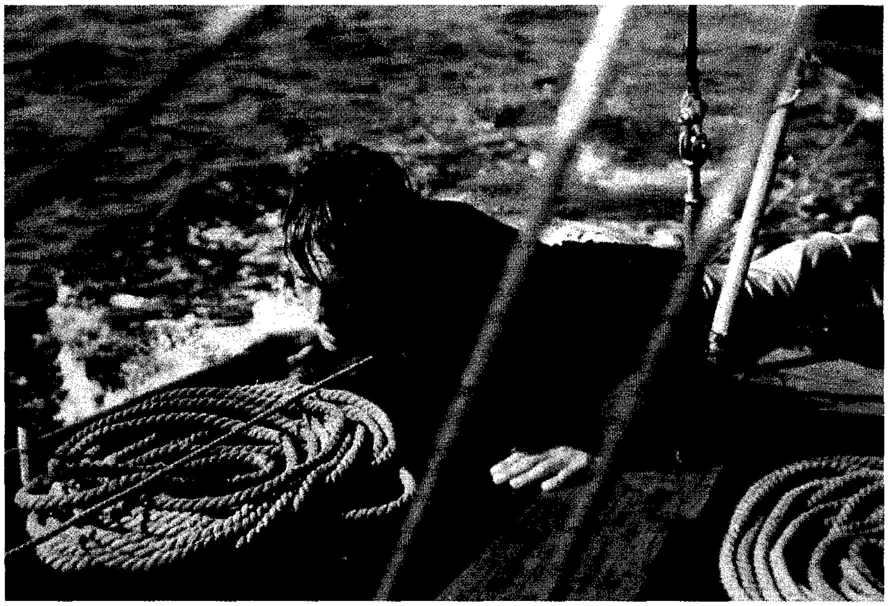
Cinema 3—2 W. 59th St. (505-CINE#596) *Antonia's Line.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Eddie; Mighty Aphrodite; Welcome to*

Opening

Evil Under the Sun

Amid playboy pastimes of surf, sun, and sex, the suave charlatan played by Alain Delon (below) finds the time to plot a complicated murder in 'Purple Noon.' The wonderfully uncompromising 1960 thriller will be rereleased on June 28 at the Paris Theater.



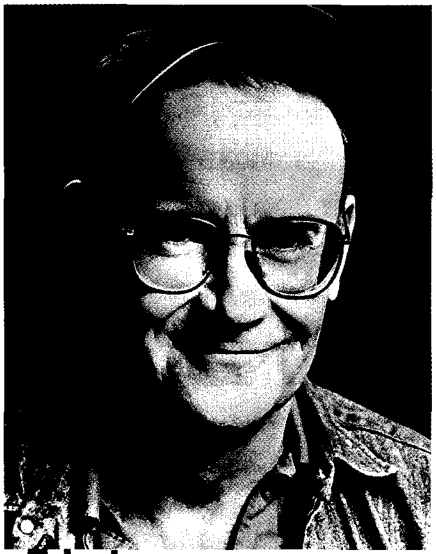
the Dollhouse.
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Thin Line Between Love and Hate; Sunset Park; The Birdcage; The Cable Guy; The Craft; Twister.*
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Spy Hard.*
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Jane Eyre.*
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *The Rock.* Opening 6/21: *Hunchback of Notre Dame.*
Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Eddie; Spy Hard; The Rock.*
Guild 50th Street—33 W. 50th St. (757-2406) *Eddie.* Through 6/18: *Hunchback of Notre Dame.*
Manhattan Twin—220 E. 59th St. (505-CINE#590) *City Hall; Mulholland Falls.* (Admission now $3.)
National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Dragonheart.*
Paris Theater—4 W. 58th St. (980-5656) *The Horseman on the Roof.* Opening 6/28: *Purple Noon.*
State—1540 Broadway (391-2900) *Mission: Impossible; The Arrival.* Opening 6/21: *Eraser.*
Sutton—205 E. 57th St. (759-1411) *The Rock.*
Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Broken Arrow; City Hall; Dead Man Walking; Executive Decision; Fear; Sense and Sensibility.* (Admission: $3.)
Ziegfeld—141 W. 54th St. (505-CINE#602) *Moll Flanders.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Flirting With Disaster.*
86th Street—125 E. 86th St. (505-CINE#604) *The Arrival; Dragonheart.*
86th Street East—210 E. 86th St. (249-1144) *The Rock; Spy Hard.*
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Stealing Beauty.*
First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Dragonheart; Fargo; The Arrival; The Birdcage; The Phantom; The Truth About Cats & Dogs.*
Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Twister; The Cable Guy.*
New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Mission: Impossible.* Opening 6/21: *Eraser.*
Orpheum—1538 Third Ave., at 86th St. (876-2400) *Eddie; Mission: Impossible; Moll Flanders; The Cable Guy; Twister.* Opening 6/21: *Eraser.*
Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Primal Fear.*
UA East—1629 First Ave., at 85th St. (249-5100) *The Phantom.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Birdcage.*
84th Street Six—2310 Broadway, at 84th St. (877-3600) *The Rock; Mission: Impossible.*
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Angels & Insects; Flirting With Disaster; I Shot Andy Warhol; Ma Saison Préférée; Nelly and Monsieur Arnaud; Someone Else's America.*
Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Cold Comfort Farm; Dragonheart; Eddie; Moll Flanders; Stealing Beauty; The Arrival; The Cable Guy; The Phantom; Twister; Welcome to the Dollhouse.*
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *Mission: Impossible; The Phantom.*
New Coliseum—701 W. 181st St. (740-1545) *Dragonheart; The Cable Guy; The Phantom; The Rock.*
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Eddie; Mission: Impossible; The Phantom.*
Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Twister; The Rock.*
Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Fargo.*



Talent

Writers' Bloc

Buck Henry (above) and James Toback—one more charming and esteemed than the other, but both quintessentially New York—are the latest participants in AMMI's weekend-long series "The Art of Screenwriting" (June 22 and 23), which is enjoyable for both aspirant and fan alike. (See "Museums, Societies, Etc." for more info.)

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Christopher, age 8
Adrian, age 6

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Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Dragonheart; Eddie; Mission: Impossible; Spy Hard; The Arrival; The Cable Guy; The Phantom; The Rock; Twister.*

Concourse Plaza—214 E. 161th St. (588-8800) *Dragonheart; Eddie; Mission: Impossible; Spy Hard; The Cable Guy; The Phantom; The Rock; Twister.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Eddie; Mission: Impossible; The Cable Guy; Twister.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Mission: Impossible; The Phantom.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Dragonheart; Eddie; Flipper; Mission: Impossible; Spy Hard; The Arrival; The Cable Guy; The Phantom; The Rock; Twister.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Dragonheart; Flipper; Mission: Impossible; Spy Hard; The Rock.*

Brooklyn Heights—70 Henry St. (596-7070) *Mission: Impossible; The Phantom.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Dragonheart; Mission: Impossible; The Rock.*

Cobble Hill—265 Court St. (596-9113) *Dragonheart; Eddie; The Cable Guy; The Rock; Welcome to the Dollhouse.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Eddie; The Cable Guy; The Phantom; Twister.*

Kenmore—Church Ave., nr. Flatbush Ave. (777-FILM#576) *Dragonheart; Eddie; Mission: Impossible; The Rock.*

Kent Triplex—Coney Island Ave., at Ave. H (338-3371) *Eddie; The Cable Guy; The Rock.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave., at Ave. U (777-FILM#579) *Dragonheart; Eddie; Mission: Impossible; The Rock.*

Kingsway—Kings Hwy., at Coney Island Ave. (777-FILM#577) *Spy Hard; The Arrival; The Cable Guy; The Phantom; Twister.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Mission: Impossible; The Rock; Twister.*

Pavilion/Windsor—188 Prospect Park West (369-0838) *Dragonheart; Mission: Impossible; The Cable Guy.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Eddie; The Rock.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Dragonheart; Eddie; The Cable Guy; The Phantom; The Rock.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *Dragonheart; Eddie; Mission: Impossible; Moll Flanders; The Cable Guy; The Phantom; The Rock; Twister.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Dragonheart; Eddie; Mission: Impossible; Spy Hard; The Arrival; The Cable Guy; Twister.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Eddie; Spy Hard; The Arrival; The Rock; Twister.*

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Eddie; Flipper; The Rock; Twister.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Spy Hard; The Birdcage; The Rock.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Dragonheart; The Cable Guy.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Eddie; Mission: Impossible; Spy Hard; The Arrival.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Dragonheart; The Cable Guy; The Phantom; The Rock; Twister.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Eddie; Spy Hard; The Phantom; The Rock.*

Forest Hills—107-16 Continental Ave., at Queens

Blvd. (261-7866) *Moll Flanders; Welcome to the Dollhouse.*

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (777-FILM#619) *Dragonheart; Mission: Impossible; Moll Flanders; The Cable Guy; The Phantom.*

Jackson Triplex—82nd St., at Roosevelt Ave. (478-6777) *Eddie; Mission: Impossible; The Phantom.*

Main Street—72-66 Main St., Flushing (268-3636) *Dragonheart; Mission: Impossible; The Phantom; Twister.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Flipper; The Arrival; The Craft; Twister.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Dragonheart; Eddie; Mission: Impossible; The Cable Guy; The Phantom; Twister.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Spy Hard; French Twist.*

Plaza —103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Cable Guy; The Rock.*

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Eddie; Spy Hard; The Rock; Twister.*

Surfside—104th St., Rockaway (945-4632) *The Phantom; The Cable Guy.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Dragonheart; Mission: Impossible; The Cable Guy; The Phantom.*

Trylon—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Mission: Impossible.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Dragonheart; Mission: Impossible; Spy Hard; The Arrival; The Cable Guy; The Rock; Twister.* Opening 6/21: *Eraser; Hunchback of Notre Dame.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Eddie; Mission: Impossible; The Cable Guy; The Rock; Twister.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Dragonheart; Eddie; Flipper; Mission: Impossible; Moll Flanders; Spy Hard; The Arrival; The Cable Guy; The Phantom; The Rock; Twister.*

Museums, Societies, Etc.

American Museum of the Moving Image—6/22 and 6/23: "The Art of Screenwriting." This installment focuses on three New York writers—John Guare, James Toback, and Buck Henry. "Alfred Hitchcock and Fritz Lang in America." 6/29: *Rancho Notorious* (1952) and *Marnie* (1964). 6/30: *Beyond a Reasonable Doubt* (1956) and *The Wrong Man* (1957). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

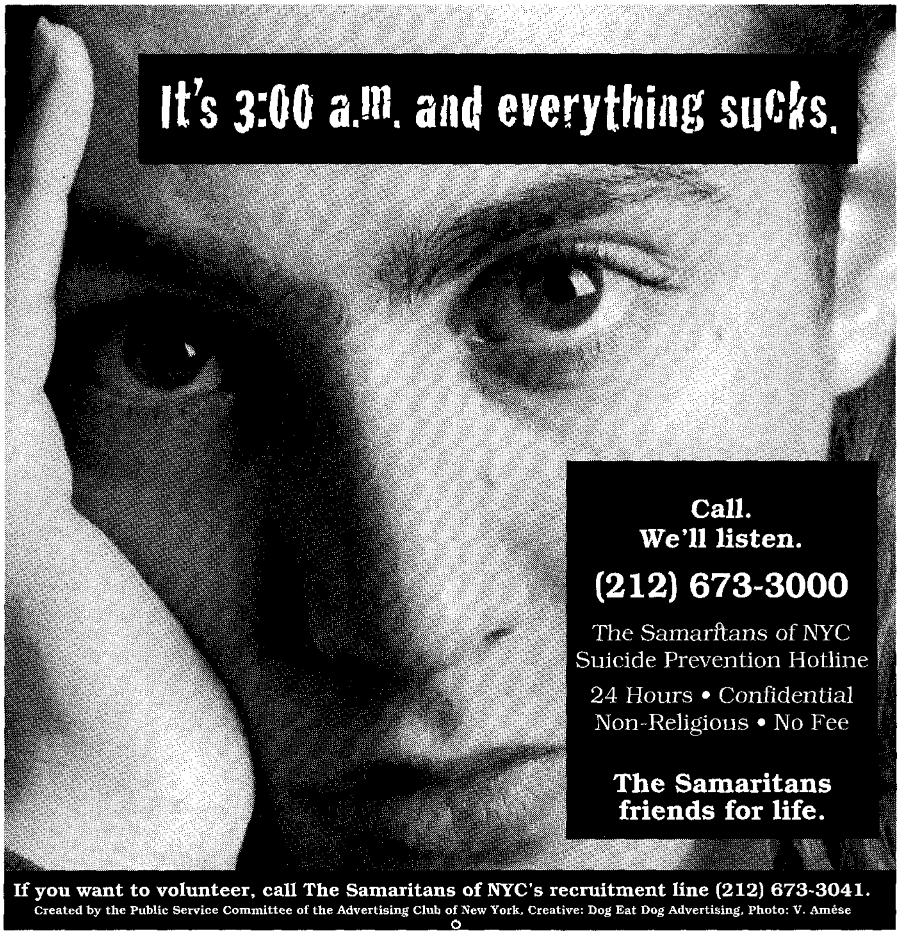
Angelika 57—6/19—6/23: "The Brazilian Film Festival." Call for program info. 225 W. 57th St. (586-1900); $8.

Anthology Film Archives—"Italian Summer Film Festival V." 6/21 and 6/29: *City of Women* (1979). 6/22: *Satyricon* (1969) and *8 1/2* (1963). 6/23: *Open City* (1945) and *L'Amore* (1948). 6/27: *Neorealism 1943-45* and *Neorealism 1946-48.* 6/27 and 6/29: *To Film is to Live* (1995). 6/28 and 6/30: *The Leopard* (1963). 6/29: *Neorealism 1949-54, Toby Dammit* (1968), and *Director's Notebook* (1969). 6/30: *Chung Kuo* (1972). 32 Second Ave., at 2nd St. (505-5181); $7.

A Different Light—6/23: *My Beautiful Laundrette* (1986). 6/30: *Pink Flamingos* (1972). 151 W. 19th St. (989-4850); free.

Donnell Media Center—6/18: *Sharing the Secret* (1981). 6/20: *Fog Line* (1970), *Summer Solstice* (1974), *Sanctus* (1990), and *Text of Light* (1974). 6/22: *What Have I Done to Deserve This?* (1984). 6/25: *Before Stonewall: The Making of a Gay and Lesbian Community* (1985). 6/27: *Aves: Magnificent Frigate and Great Flamingo* (1973) and *The Perfumed Nightmare* (1977). 20 W. 53rd St. (621-0619); free.

Film Forum—"Out of the Seventies." 6/16 and 6/17: *The Last Detail* (1974) and *Fat City* (1972).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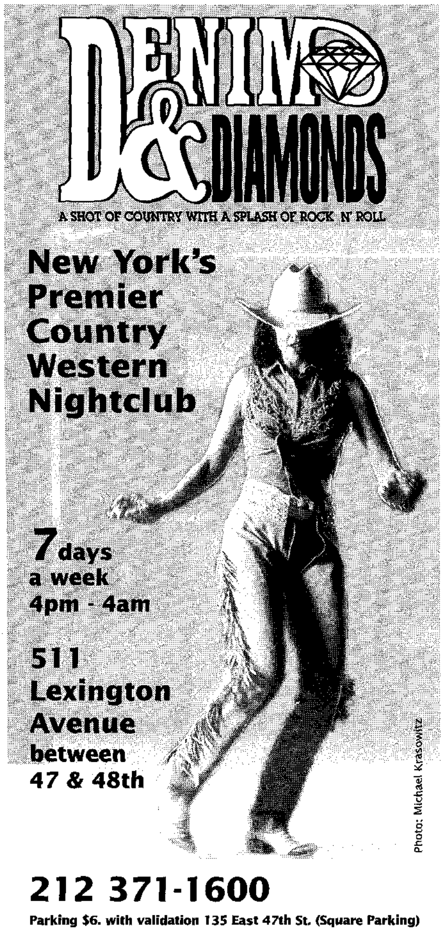
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Festival

Master's Class

"Selections From the Martin Scorsese Collection"—a curious yet somehow unsurprising mélange of stylish *noir* (like 1955's *Kiss Me Deadly,* above), lavish biblical epics, and crude B movies—will run at the Museum of Modern Art from June 28 to September 12.

6/18: *Bob & Carol & Ted & Alice* (1969) and *Blume in Love* (1973). 6/19 and 6/20: *The Honeymoon Killers* (1970) and *Sisters* (1973). 6/21–6/23: *California Split* (1974). 6/24: *Where's Poppa?* (1970) and *Loving* (1970). 6/25 and 6/26: *Badlands* (1973) and *Deliverance* (1972). 6/27: *Taking Off* (1971) and *Born to Win* (1971). 6/28 and 6/29: *Harold and Maude* (1972) and *Get to Know Your Rabbit* (1972). 6/30 and 7/1: *Klute* (1971) and *The Parallax View* (1974). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"Human Rights Watch International Film Festival." 6/17: *To the Starry Island, Berlin Report,* and *Black Kites* with *How the Hell Did They Survive?* 6/17 and 6/20: *Tale of Three Jewels.* 6/18: *Black Republic.* 6/18 and 6/20: *I Am a Fugitive From a Chain Gang* (1932). 6/18 and 6/23: *On the Edge of Peace* (1995) with *Intezaar* (1995). 6/18 and 6/27: *Procedure 769.* 6/19: *Lost in Mississippi* with *That Rush!* 6/19 and 6/21: *Ollie's Army* (1995) with *Days of Democracy* (1996) and *Forbidden Marriages in the Holy Land* (1995) with *You, Me, and Jerusalem* (1995). 6/19 and 6/23: *119 Bullets + Three* with *All Hell Broke Loose* (1995). 6/20 and 6/22: *Primary* (1960) with *Campaign Manager* (1964) and *Third Wave* (1995). 6/20 and 6/24: *Words of Writers* (1994) with *Theatre of Life* (1994). 6/21 and 6/25: *A Hot Roof* (1995). 6/22: *TV Nation*—Michael Moore live. 6/22, 6/25 and 6/26: *Our Burmese Days* (1995). 6/22, 6/24, and 6/26: *Our Heedless Wars* (1995) with *The Land is White, The Seed is Black* (1995). 6/23: *The Parallax View* (1974). 6/24: *Rose and Nejma: The City* (1995). 6/24 and 6/25: *Cease Fire: Belfast and Sarajevo* (1995). 6/24 and 6/26: *Hunters of Utopias* (1995). 6/25 and 6/27: *Devil's Children* (1995) with *Calling the Ghosts: A Story about Rape, War, and Women* (1995). 6/26: *Tell the Truth and Run: George Seldes and the American Press* (1996). Beginning 6/28: "Le Livre, le Film." 6/28 and 6/29: *Gigi* (1948) and *Poil de Carotte/Redhead* (1932). 6/30: *Therese Raquin* (1953) and *Boule de Suif* (1945). 65 W. 65th St., plaza level. (875-5600); $7.50.

French Institute—6/18: *Salut Victor* (1989). 6/25: *Nureyev and Petipa.* 6/26: *Les Cahiers Retrouvés de Nina Vyroubova.* Florence Gould Hall, 55 E. 59th St. (355-6160); $7, seniors, $5.50.

Japan Society—"Sex and Sensuality in Japanese Cinema." 6/21: *Sadistic City* (1993). 6/28: *Eros Plus Massacre* (1969). 333 E. 47th St. (752-3015); $7.50.

Jewish Museum—6/24: *East and West* (1924). 1109 Fifth Ave. at 92nd St. (423-3200); $8.

Lighthouse Cinema—Beginning 6/21: *The Meatrack.* 116 Suffolk St. (bet. Rivington and Delancey Sts.) (979-7571). $7.

Museum of Modern Art—Through 6/22: "Blanche Sweet: A Centennial Retrospective." 6/17: *Her Awakening* (1914) and *The Avenging Conscience* (1914). 6/17 and 6/20: *The Lesser Evil* (1912) and *Diplomacy* (1926). 6/18: *The Painted Lady* (1912) and *Anna Christie* (1923). 6/18 and 6/21: *Oil and Water* (1913) and *The Sporting Venus* (1925). 6/20: *The Goddess of Sagebrush Gulch* (1912) and *The Evil Eye* (1917). 6/20 and 6/21: *The Woman Racket* (1930). 6/21 and 6/22: *Showgirl in Hollywood* (1930). 6/22–6/27: "Fritz Lang." 6/22 and 6/24: *Spione (The Spies)* (1928). 6/23 and 6/25: *Der Müde Tod (Destiny)* (1921) and *Metropolis* (1926). 6/24 and 6/27: *Die Spinnen (The Spiders)* (1919). Beginning 6/28: "Scorsese at the Movies." 6/28: *Pursued* (1947), *Kiss Me Deadly* (1955), and *Wild River* (1960). 6/29: *The Conversation* (1974) and *The Killer* (1989). 6/30: *The Fall of the Roman Empire* (1964) and *X—The Man With X-Ray Eyes* (1963). 11 W. 53rd St. (708-9480); $8.

Symphony Space—6/18: *Only Angels Have Wings and The Wages of Fear.* 6/25: *A Night at the Opera and King of Hearts.* 2537 Broadway (864-5400); $7.

Movie Listings Online

***New York* Magazine Online (on CompuServe) now offers expanded movie listings, covering more than 250 theaters throughout New York City, Long Island, Westchester, northern New Jersey, and southern Connecticut. These listings, which are updated daily, also contain show times for all movies. To subscribe, call 1-800-305-3280. If you're already on CompuServe, you can find us at *go* NYMAG.**

Photograph courtesy of the Museum of Modern Art.

art

John Patrick Salisbury...Winslow Homer

Galleries

Solos

Madison Avenue and Vicinity

Elizabeth Butterworth/Jennifer Lee—Recent gouache paintings of plant forms, turtles, monkeys, shells, and other flora and fauna/New ceramics. Through 6/28. Graham, 1014 Madison Ave. (535-5767).

Ching Ho Cheng—Torn rag paper arrangements; 6/19–7/31. Gat, 1100 Madison Ave. (327-0441).

Antonio Frasconi—Recent prints and illustrated books; through 7/31. Dintenfass in association with Salander-O'Reilly, 20 E. 79th St. (581-2268).

Mercedes Matter/Kit White—A selection of abstract paintings by the founder of the New York Studio School/Large-scale abstract paintings. Through 6/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

Pablo Picasso—Portraits painted between 1920 and 1970; through 6/29. Gagosian, 980 Madison (744-2313).

Pia Stadtbäumer/Eran Schaerf—Figurative sculptures in wax, plaster, felt, and bronze/Site-specific installations. Through 7/23. Goethe House, 1014 Fifth Ave. (439-8700).

57th Street Area

Joseph Amrhein—Small-scale paintings in which carefully rendered circles have been mapped onto abstract backgrounds; through 7/6. McGrath, 20 W. 57th St. (956-3366).

Douglas Argue—Watercolors and mixed-media works on paper that suggest early scientific illustrations; through 7/19. Associated American Artists, 20 W. 57th St. (399-5510).

Ross Bleckner—New paintings that incorporate images of chrysanthemums, daisies, and sunflowers; through 6/29. Boone, 745 Fifth Ave. (752-2929).

Laurent de Brunhoff—Recent abstract watercolors by the author and illustrator of the Babar books; through 8/2. Ryan, 24 W. 57th St. (397-0669).

Paul Cadmus/George Platt Lynes—Drawings of the male nude from a series the artist began in 1965/A selection of photographs, including nudes, portraits, and fashion work. Through 7/26. Moore, 724 Fifth Ave. (247-2111).

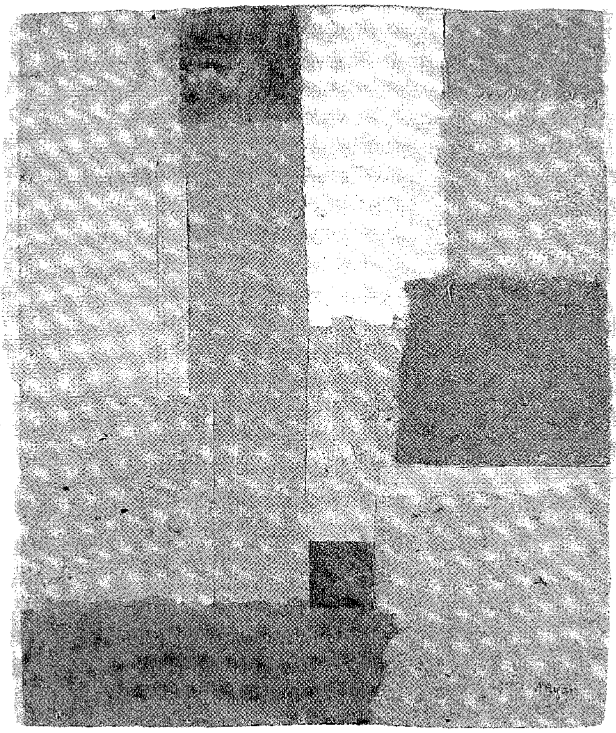
Richard Crozier—Paintings of the artist's garden in Charlottesville, Virginia; through 7/5. Tatistcheff, 50 W. 57th St. (664-0907).

Jacqueline Donachie—An installation that uses sound as a form of storytelling to evoke memories of past feelings and events; through 7/12. Goodman, 24 W. 57th St. (977-7160).

Diane Kepford—Large-scale paintings of women's faces; through 7/17. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Ground Rules:

During the summer months, galleries are generally open Mon. through Fri., from between 10 and 11 to between 5 and 6.



On View Back in the fifties, when most abstraction was large and expressionistic, the paintings of Agnes Martin and Alice Trumbull Mason, and the collages of Anne Ryan (above), stood apart for their intimate scale and pale colors in close chromatic hues. Now they're together. At Washburn Gallery, 20 West 57th Street; through July 12.

Pablo Picasso—Unique ceramic works from the Jacqueline Picasso collection; through 7/14. Hammer, 33 W. 57th St. (644-4400).

Andy Warhol—Drawings, paintings, prints, and objects by the Pop artist spanning the years 1955 to 1975; through 6/29. Sheehan, 20 W. 57th St. (888-4220).

Michael Webb—Drawings and paintings that investigate motion and temporality; through 7/6. Architectural League of New York, 457 Madison Ave. (753-1722).

SoHo and TriBeCa

Alexander Brodsky—An installation in the gallery's sidewalk vault of a large plaster sculpture partially submerged in sand; through 6/29. Feldman, 31 Mercer St. (226-3232).

Miguel Calderón/Iñigo Manglano-Ovalle—Photographs/An installation that compares the effects of different kinds of bullets. Through 6/29. Rosen, 130 Prince St. (941-0203).

Dale Chihuly—New glass sculptures from the artist's "Chandeliers" series; through 7/26. Cowles, 420 W. Broadway (925-3500).

Peter Edlund—Paintings of landscapes and imaginary portraits; through 6/27. Shainman, 560 Broadway (966-3866).

Nora Fisch—Computer-generated images of performance art and the counterculture movement of the sixties output onto canvas and paper; through 7/13. Petronko, 568 Broadway (334-4020).

Tony Fitzpatrick/Jaime Palacios—Recent etchings that draw on such sources as Audubon prints, comics, and tattoos/Paintings that depict human figures floating in surreal grounds of objects. Through 6/29. Knowlton, 568 Broadway (966-2625).

Pamela Fraser—Paintings, sculpture, and works on paper whose high-key colors and light-hearted imagery produce a sense of disquiet; through 6/29. Kaplan, 580 Broadway (226-6131).

Habib Kheradyar—Works in wax on wood panels and in ink on layered sheets of acetate that employ the dot as a basic unit; through 6/29. Room, 25 Thompson St. (226-1831).

Shigeko Kubota—Kinetic sculptures, a video "rock garden," and overhead projections; through 8/2. Fung, 140 Sullivan St. (505-3369).

Charles Long—Recent drawings by the sculptor; through 6/29. Bonakdar, 130 Prince St. (925-8035).

Nicholas Maffei—Recent abstract paintings; through 7/6. M-13, 72 Greene St. (925-3007).

Andrea Morgenstern—Paintings of patterns in nature, such as those of a fish's scales or the bark of certain trees, transposed to landscape compositions; through 7/6. MBM, 580 Broadway (925-4961).

Finn Reinbothe—Installations, photographs, and paintings by a Danish artist; through 7/12. DCA, 420 W. Broadway (334-3331).

Thomas Rose—An installation that incorporates the traditional elements of a garden, among them a gate, a stone, a fountain, a bridge, and a bench; through 7/13. Steinbaum Krauss, 132 Greene St. (431-4224).

Edward Ruscha—A survey of the artist's books and book works; through 7/27. Printed Matter, 77 Wooster St. (925-0325).

Nobi Shioya—Sculptures of religious figures submerged in water; through 7/20. 123 Watts, 123 Watts St. (219-1482).

Larry Spaid—Drawings completed in Japan that are the artist's response to the traditional Eastern ornamental, architectural, and utilitarian objects with which he became fascinated; 6/22–7/13. Condeso/Lawler, 524 Broadway (219-1283).

Lee Stoezel/Mark Stone—Recent paintings by both; through 7/27. Grand Salon, 83 Grand St. (226-1861).

Lenore Tawney—New collages and assemblages that combine words, images, fragments of old books and manuscripts, stones, shells, and other found objects; through 6/29. Donahue, 560 Broadway (226-1111).

Simon Ungers—A site-specific installation; 6/21–7/20. Bungert, 225 Lafayette St. (925-0200).

Peter Waite—Paintings of various kinds of institutions, among them casinos, prisons, corporate boardrooms, and educational facilities; through 7/26. Thorp, 103 Prince St. (431-6880).

Max Wigram/Jackie McCallister—An installation of a series of short films titled *It's Okay; I'm Allowed To*, a poster for the films, and a sculpture of a fully functional disc-jockey booth/Recent abstract paintings that use various whiskies for their col-

Photograph courtesy of John Washburn Gallery.

oring. Through 7/6. Nordanstad, 289 Hudson St. (627-6628).

Steven Wolf—Paintings that depict a male nude figure in various landscape settings or floating among clouds; through 7/6. Moore, 594 Broadway (343-7016).

Other

Eric Karpeles—The *Sanctuary Project*—an installation of abstract paintings that forms a thirty-by-fifty-foot enclosure intended as a place of contemplation and renewal; 6/19–9/8. Grand Central Terminal, Main Waiting Room, 42nd St. between Vanderbilt Ave. and Lexington Ave. (340-3284), daily 10–7.

Simon Leung—A project titled "Call to Glory...or Afternoon Tea With Marcel Duchamp" that proposes the Duchampian legacy as a discourse of ethics and consists of individual works in silkscreen, photography, text, sculpture, and video; through 7/26. Hearn, 530 W. 22nd St. (727-7366), Wed.–Sun. 11-6.

Mercedes Matter—Still-life drawings from the past ten years; through 7/13. New York Studio School, 8 W. 8th St. (673-6466).

Mark Sheinkman/Quisqueya Henríquez and Consuelo Castañeda—Large-scale abstract drawings that employ repetitive mark-making and erasure/An installation by the two Miami-based artists that uses various kinds of white powders and clear liquids to explore perception. Through 7/7. Morris Healy, 530 W. 22nd St. (243-3753), Wed.–Sun. 11-6.

Thomas Trosch—Large-scale paintings that suggest stage sets for musical comedies from the forties and fifties; through 6/30. Fredericks, 504 W. 22nd St. (633-6555), Wed.–Sun. 11–6.

Group Shows

Madison Avenue and Vicinity

Baumgold—128 E. 72nd St. (861-7338). An invitational show of works by Blosser, Borocz, Gandolf, Green, Steinberg, Woodman, others; through 7/25.

Beacon Hill—980 Madison Ave. (734-3636). "American Painters on the French Scene: 1874–1914," with works by Alexander Harrison, George Inness, Hugh Bolton Jones, Frederick William MacMonnies, Alfred Maurer, Charles Sprague Pearce, others; through 7/12.

China Institute—125 E. 65th St. (744-8181). "Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400." An exhibition of Chinese black- and brown-glazed pottery organized by the Arthur M. Sackler Museum, Harvard University; through 7/6.

Knoedler—19 E. 70th St. (794-0550). Works in media not commonly associated with a particular artist's *oeuvre*, among them films by Nancy Graves, photographs by David Smith and Richard Pousette-Dart, and an architectural model by Frank Stella; through 9/22.

Murakami—17 E. 71st St. (717-6085). Works on paper, cast-gesso reliefs, plasticine reliefs, and wooden constructions by Lynda Benglis, Louis Lieberman, and Astrid Fitzgerald; through 7/27.

Murakami—17 E. 71st St. (717-6085). Works by Lynda Benglis, Astrid Fitzgerald, and Louis Lieberman; through 7/27.

Stone—113 E. 90th St. (988-6870). The gallery's annual summer talent show, with works by more than 25 emerging artists; through 7/26.

57th Street Area

ACA—41 E. 57th St. (644-8300). "Spirit Witness," with sculpture, paintings, works on paper, and photography by William T. Hillman, Jeffrey Maron, and Rosalind Solomon; through 6/29.

Clark—24 W. 57th St. (246-2205). Recent ceramic works by Kim Dickey, Matt Nolen, and Chris Staley; through 7/6.

Del Re—41 E. 57th St. (688-1843). Works by Adami, Arman, Indiana, Pousette-Dart, Stella, others; through 8/31.

Franklin Parrasch—20 W. 57th St. (246-5360). Ceramic works made in California during the sixties and seventies, by Robert Arneson, Viola Frey, Ron Nagle, Manuel Neri, Ken Price, and others; through 6/29.

Schmidt-Bingham—41 E. 57th St. (888-1122). "Peep Show," with works by Gregory Barsanian, Paul Caponigro, Janice Gordon, Holly Lane, Scherer & Ouporov, Idelle Weber; through 8/9.

Washburn—20 W. 57th St. (397-6780). Paintings and collages from the fifties by Agnes Martin, Alice Trumbull Mason, and Anne Ryan; through 7/12.

SoHo and TriBeCa

Basilico—26 Wooster St. (966-1831). Part two of "Can We Talk?," a summer-long multi-media exhibit exploring forms of dialogue that features photographs by Robin Weglinski, paintings by Julia Wachtel, and photocollages by Jessica Chalmers; through 6/29.

Cristinerose—395 W. Broadway (431-1862). Recent sculpture by Marina Abramovic, Joan Jonas, and Maura Sheehan; through 7/6.

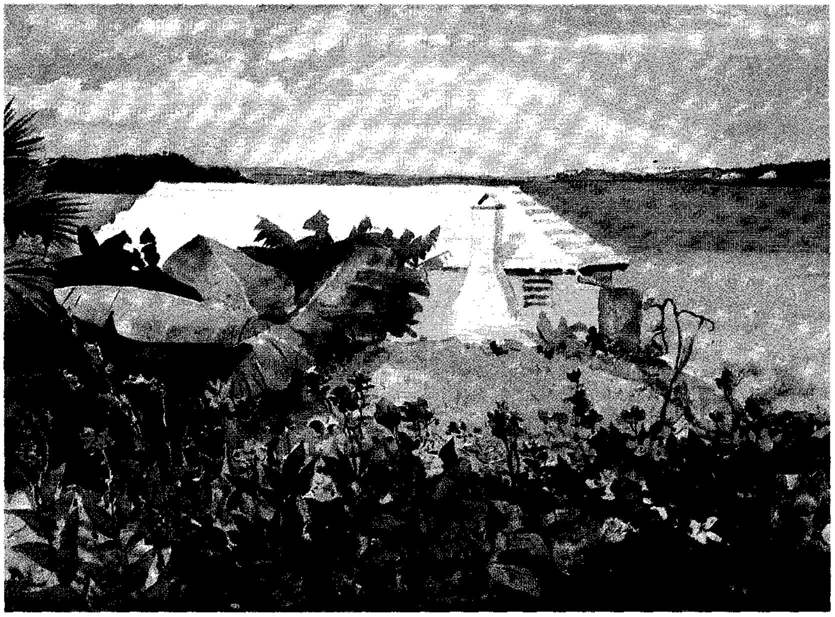
Exit Art/The First World—548 Broadway (966-7745). "Sweat," with works on the theme of summer by 31 artists, among them David Byrne, Elliott Green, Kim Jones, and Allison Smith; through 7/13.

Foster—62 Crosby St. (966-9024). Paintings and sculpture by Augustus Goertz, Sarah Leahy, Jim Toia, and Gerald Wolfe; 6/27–7/25.

Fotouhi Cramer—560 Broadway (431-1304). Box works by Joseph Cornell, Alan Rath, Man Ray, Costanze Ruhn and Peter Sandbichler, and others; through 6/22.

Hoffman—429 West Broadway (966-6676). Small-scale works by Brady, Buchwald, Eddy, Ferrer, Khalil, MacKenzie, Okulick, Plagens, others; through 7/12.

Retrospective
Working Holidays

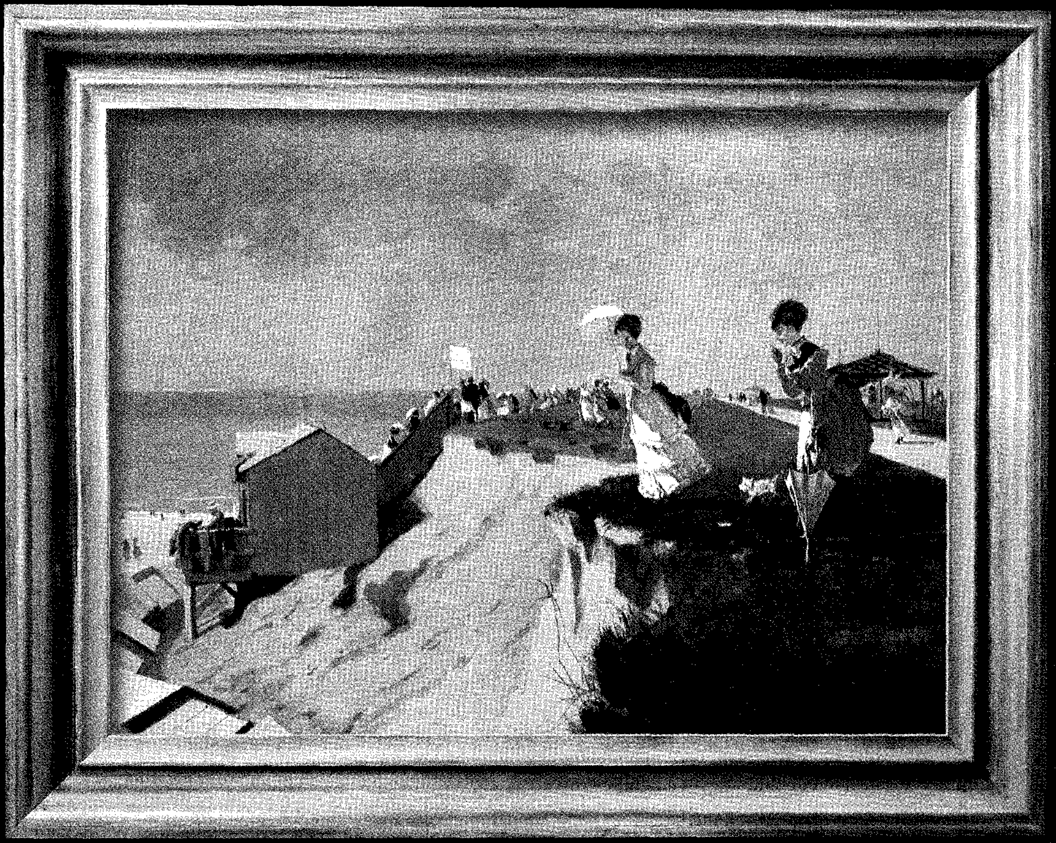


'Flower Garden and Bungalow, Bermuda' (1899).

Few artists have enjoyed careers as uncomplicated—and indeed, idyllic—as Winslow Homer's. He was beloved by his family and had only himself to support (he never married), managing quite nicely on the sales of his paintings. His work was critically acclaimed during his lifetime as well as after—the third and most comprehensive retrospective of his paintings and works on paper opens at the Metropolitan Museum of Art this week.

Homer's greatest ticket to freedom was his extraordinary facility with watercolor, a medium that allowed him to work wherever he traveled. As a watercolorist, he invariably chose sites that accommodated his pastimes. Trips to Enterprise, Florida, to Quebec, and to the Adirondacks were plainly fishing and hunting expeditions. Stays in Key West, Cuba, Nassau, and Bermuda were conveniently planned for the winter (from 1883 on, Homer's base of operations was his family's compound in Prout's Neck, Maine). Homer's painting holidays were well-known fodder for the press. "A Visit to Mr. Winslow Homer's studio a few days ago showed us about twenty important studies as the result of his summer vacation," reported *Appleton's Journal* in 1875. Homer himself made no bones about it: "I shall be through with my work by July and shall loaf in different places, Canada preferred," he wrote his brother Charles in 1895. Though Homer usually took several trips a year, he outdid himself in 1899, vacationing in the Bahamas, Florida, the Adirondacks, and Bermuda. And at his leisure, he produced some of his finest watercolors. But the artist never took his good fortune for granted. "The Life that I have chosen gives me my full hours of enjoyment for the balance of my life," he wrote to Charles. "The sun will not rise, or set, without my notice, and thanks." **EDITH NEWHALL**

Photograph courtesy of the Metropolitan Museum of Art.



Actually, it was Winslow Homer who discovered America.

GTE proudly supports the presentation of *Winslow Homer*, an exhibition of more than 225 oil paintings, watercolors, drawings and prints from one of the first artists to capture the richness, diversity and beauty of American life.

Metropolitan Museum of Art, New York, June 20 - September 22, 1996.

GTE

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This exhibition is organized by the National Gallery of Art, Washington.
Long Branch, New Jersey, Museum of Fine Arts, Boston, The Hayden Collection.

Kasmin—74 Grand St. (219-3219). Sculpture by Donald Baechler, Kostantin Kakanias, and Nancy Rubins; 6/21–9/21.

Klein—40 Wooster St. (431-1980). "The Facts of Life," with works by Peter Krashes, Glen Rubsamen, and James Stivender; through 7/19.

Marcus—578 Broadway (226-3200). "Words," with works that focus on the possible relations between text, interpretation, material, and experience, by Mary Ellen Carroll, Larry Krone, Siobban Liddell, Mary Lum, Harry Philbrick, Diane Samuels, and John Spinks; through 6/30.

P.P.O.W.—532 Broadway (941-8642). The gallery's annual summer watercolor shown with works by Clarke, Crane, Curtis, DeJong, Glier, Kuharic, Mellyn, Moore, Palmer, Woodruff, others; through 7/1.

Perlow—560 Broadway (941-1220). Abstract works by John Ferren, John Grillo, Anne Lloyd, Paul Shapiro, and others; through 7/9.

Postmasters—80 Greene St. (941-5711). Works by Devon Dikeou, Robert Heckes, and Christian Schumann/A mixed-media installation by Claude Wampler; through 7/13.

Ross—568 Broadway (343-2161). Carved wood sculptures by Azara, Ghiz, Grossman, King, Von Rydingsvard, Whitten, others; through 7/26.

Senior—375 W. Broadway (941-0960). Works by Hermine Ford, Georgia Marsh, and Elyn Zimmerman; through 8/2.

Solomon—172 Mercer St. (941-5777). Recent works by Eric Drooker, Paul Garrin, and David Rokeby; through 8/2.

Weber—142 Greene St. (966-6115). "Photoworks/Artworks," with works by Victor Burgin, Patrick Faigenbaum, Kathy Grove, Louise Lawler, Allan McCollum, John O'Reilly, others; through 8/30.

Other

New York Kunsthalle—210 E. 5th St. (529-5691). "29'-0"/East," a surveyor's mark for Kunsthalle's central axis, features projects about the building by nine Austrian and American artists; through 6/30.

Socrates Sculpture Park—Broadway at Vernon Blvd., Long Island City (718-956-1819), daily until dusk. "Tenth Anniversary Show, Part I" with outdoor sculptures by Colin Chase, Kurt Delbanco, Julie Dermansky, Darrell Petit, Kazumi Tanaka and George Mansfields, and others; through 8/15.

World Financial Center—225 Liberty St. (945-0505), Tues.–Sat. 12–6. "Sacred, Popular, and Contemporary Art From the Northeast of Brazil" features exvotos from the collection of Janete Costa of Rio de Janeiro and Recife, and contemporary works by Màrcia Abreu, Caetano Dias, Betânia Luna, Eudes Mota, Marçal Thayde, and others; 6/19–7/13.

Photography

Benrubi—52 E. 76th St. (517-3766). Third annual summer salon show, featuring works by Evans, Frank, Weegee, and emerging artists Peter Garfield, John Goodman, David Stephenson, others; through 8/10.

Bravin Post Lee—80 Mercer St. (966-2676). Photographs of babies by Barney, Callahan, Erwitt, Mann, Skoglund, Wegman, others; through 6/29.

Steven Brock—Black-and-white portraits of the people of Pomabamba, a remote Andean village in North-Central Peru; through 8/16. Richardson, 560 Broadway (343-0839).

Ellen Brooks—"1975/1995," sculptural and two-dimensional reinventions of adolescents photographed in 1975; through 7/13. Wooster Gardens, 558 Broadway (941-5480).

Lynn Butler—Photographs of landscapes shot on horseback or from various kinds of moving vehicles; 6/21–7/31. Leica, 670 Broadway (777-3051).

Carl Chiarenza—Black-and-white abstract photographs taken between 1957 and 1995; through 7/12. Witkin, 415 W. Broadway (925-5510).

Albert Chong—Photographs by a Jamaican artist whose altarlike still-life compositions and self-portraits of himself engaged in ceremonial acts draw on Obeah, Rastafarianism, Santeria, and other spiritual practices; through 7/20. Throckmorton, 153 E. 61st St. (223-1059).

Thomas Joshua Cooper—Photographs from the past two decades, including images of the landscape, quarries, and rivers of Great Britain, and more recent images of native American territories and the rivers of Arizona, Colorado, and New Mexico; through 7/19. Kelly, 43 Mercer St. (343-2405).

Imogen Cunningham—Vintage and early photographs of plants and flowers; 6/28–8/2. 292, 120 Wooster St. (431-0292).

Danziger—130 Prince St. (226-0056). "The Insistent Image," with works by Ansel Adams, Imogen Cunningham, Dorothea Lange, Carleton Watkins, others; "Selections From *Life*," with works by Loomis Dean, Elliott Erwitt, John Loengard, Mark Shaw, others; through 7/26.

Greenberg—120 Wooster St. (334-0010). Photographs of dancers by Lois Greenfield, Gjon Mili, and Barbara Morgan; 6/29–8/2.

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Josef Sudek: The Pigment Prints, 1947–1954"; "Highlights From the ICP Permanent Collection"; through 7/7.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "In Times of War and Peace: The Photographs of David and Peter Turnley"; through 9/8. . . "Emerging Photographers #2: Award-Winning Work by New York City Students"; through 9/8.

Nancy Linn—Photographs of families taken while in parenting programs; through 7/5. Roeder, 545 Broadway (925-6098).

Frederic Ohringer—Photographs of flowers, nudes, and landscapes; through 7/12. Houk Friedman, 851 Madison Ave. (628-5300).

Sebastiano Piras—Portraits of artists from his new book, *Artists Exposed*; through 7/14. Space Untitled, 133 Greene St. (245-2888).

Ricco/Maresca—152 Wooster St. (780-0076). Works by Robert Frank, Robert Mapplethorpe, Sally Mann, and other photographers and scientists chronicling attitudes toward delirium over the last two centuries; through 8/15.

Bob Richardson—"Beyond Cool," recent photographs from this sixties fashion photographer; through 7/6. Staley-Wise, 560 Broadway (960-6223).

John Patrick Salisbury—Black and white portraits of the artist's cousins; through 7/3. Saul, 560 Broadway (431-0747).

World Financial Center —200 Liberty St. (945-2600). "Sacred Lands of the Southwest," an installation of Harvey Lloyd's aerial photographs of national parks, monuments, pueblos, and Anasazi ruins on the Colorado plateau; through 9/6.

Museums

American Craft Museum—"Breaking Barriers: Recent American Craft." Works by Wendell Castle, Dale Chihuly, Viola Frey, Michael Lucero, Albert Paley, Joyce Scott, and other contemporary craft artists; 6/27–10/13. 40 W. 53rd St. (956-3535); Tues. 10–8, Wed.–Sun. 10–5; $5, $2.50 seniors and students.

American Museum of Natural History—"Scientists and Journalists—One Story, Two Voices: A Century of Science Reporting in the New York *Times*"; 6/26–9/29. . . . "Amber: Window to the Past." A history of amber in fossil specimens and decorative objects; through 9/2. . . . "Witness: Endangered Species of North America." Photographs of animals and plants in immediate danger of extinction; through 10/6. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks"; through 8/18. 725 Park Ave. (288-6400); Tues.–Sat. 11–6 (Thurs. 6-8 free), Sun. 12-5; $3; $1 seniors and students.

Photography

Remembrance of Things Past

Taken over a period of four years, John Patrick Salisbury's portraits of his cousins Drew and Jimmy document their passage from adolescents to young men and recall his own pastoral childhood. At Julie Saul Gallery, 560 Broadway; through July 3.

Photographs by John Patrick Salisbury.

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Bard Graduate Center for Studies in the Decorative Arts—"Josef Frank, Architect and Designer: An Alternative Vision of the Modern Home." Architectural drawings, models, drawings for applied arts, furniture, textiles, and other works by the Viennese designer and architect; through 7/21. 18 W. 86th St. (501-3000), Tues.–Sun. 11–5 (Thurs. until 8:30).

Brooklyn Museum—"Converging Cultures: Art & Identity in Spanish America." Paintings, sculpture, costumes, textiles, domestic and religious objects, and manuscripts from the Spanish colonial viceroyalties of New Spain and Peru; through 7/14. . . . "Early Renaissance Paintings From the Brooklyn Museum." The museum's own collection of thirteenth- and fourteenth-century Italian panel paintings; through 8/31. . . . "Alison Saar: The Woods Within." A site-specific sculpture installation; through 9/8. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Dia Center for the Arts—"Hanne Darboven: Kulturgesschichte 1880–1983"; through 6/29. . . . "Jessica Stockholder: Your Skin in This Weather Bourne Eye-Threads & Swollen Perfume"; through 6/29. . . . "European Couples, and Others: Works by Dan Flavin"; through 6/23 . . . . "Komar and Melamid: The Most Wanted Painting on the Web"; through 6/29. . . . "Gerhard Richter: Atlas"; through 6/29. 548 W. 22nd St. (989-5912); Thurs.–Sun. 12–6; $3 suggested contribution.

El Museo del Barrio—"Re-visions of El Barrio." A selection of photographs and drawings made by East Harlem youths during a ten-week class held by El Museo del Barrio and the International Center of Photography; through 8/18. . . . "Working Shoes: A Site-Specific Installation by Ana Busto" ; through 9/15. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Soane: Connoisseur & Collector." A selection of architectural drawings from the collection of works housed in Sir John Soane's Museum in London; through 7/7. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Meret Oppenheim: Beyond the Teacup." The first retrospective of the Swiss artist's work in the United States, spanning the early thirties to the early eighties; 6/28–10/9. . . . "Africa: The Art of a Continent." The first major survey of the artistic traditions of the entire African continent; through 9/29. . . . "In/sight: African Photographers, 1940 to the Present"; through 9/22. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $8, $5 students and seniors.

Guggenheim Museum SoHo—"Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 9/15. 575 Broadway (423-3500), Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Isamu Noguchi Garden Museum—More than 250 works by the sculptor (1904–1988), displayed in his former studio and garden. 32–37 Vernon Blvd., Long Island City (718-721-1932); Wed.–Fri. 10–5, Sat. and Sun. 11–6 (on Sat. and Sun., the museum operates a shuttle-bus service from Manhattan departing from 70th St. and Park Ave. beginning at 11:30 a.m. and making hourly trips on the half hour; round-trip fare is $5); $4, $2 seniors and children.

Jewish Museum—"Marc Chagall 1907–1917." An overview of the artist's early career, including paintings, gouaches, and drawings; through 8/4. . . . "Too Jewish? Challenging Traditional Identities"; through 7/14. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Winslow Homer." The first comprehensive of the American painter's work in more than 20 years, featuring approximately 180 paintings, watercolors, and drawings from all periods of his career; 6/20–9/22. . . . "American Printmaking 1880–1900: Winslow Homer and His Contemporaries"; through 9/22. . . . "Toulouse Lautrec." Lithographs, related paintings, and drawings from the museum's collection;

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7/2–9/15. . . . "Ancient Art From the Shumei Family Collection"; 6/20–9/1. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid *trompe-l'oeil* panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. . . . "Making Music: Two Centuries of Musical Instrument Making in New York"; through 7/28. . . . "Bare Witness: Clothing and Nudity"; through 8/18. . . . "Art of the Deccani Sultans"; through 8/25. . . . "Klee in Munich." One in a series of continuing installations from the Berggruen Klee Collection, which was a gift to the museum in 1984, this exhibit traces the artist's stylistic development during his most formative period; through 6/30. . . . "Studio Glass in the Metropolitan Museum of Art"; through 10/6. . . . "American Painting: 1930–1940, Selections From the Collection"; through 9/8. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum for African Art—"Memory: Luba Art and the Making of History." An exhibit of sculpture, memory boards, beaded objects, ornamented royal scepters, and other arts of the Luba of Zaire from the seventeenth to nineteenth centuries; through 9/8. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"An American Treasury: Quilts From the Museum of American Folk Art"; through 9/8. . . . "The Art of the Contemporary Doll"; through 9/8. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Picasso and Portraiture: Representation and Transformation." The first comprehensive survey of the artist's portrait work, beginning with the early studies from his years in Barcelona, then moving through his life via intimate portrayals of his family, lovers, and friends; through 9/17. . . . "Pictures of the *Times*: A Century of Photography From the New York *Times*"; 6/27–10/8. . . . "From Bauhaus to Pop: Masterworks Given by Philip Johnson"; through 9/3. . . . "Refining the Sports Car: Jaguar's E-Type"; through 8/20. . . . "Thinking Print: Books to Billboards, 1980–95"; 6/20–9/10. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish). Note: Admission to "Picasso and Portraiture" is by timed-entry tickets, available in the museum's lobby or by calling Ticketmaster at (212) 307-4545, for $12.50 (adults) , $9 (seniors and students), and $4 (children 6 to 15).

Museum of the City of New York—"Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"171st Annual Exhibition"; through 9/1. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Partial Recall: Photographs of Native North Americans"; through 6/21. . . ."Ancestral Memories: A Tribute to Native American Survival"; through 6/21. George Gustav Heye Center, One Bowling Green (825-6700), 10–5 daily; free.

New York Public Library—"Headlines, Deadlines, Bylines: The New York *Times* Morgue 1896–1996"; 6/26–10/19. . . . "The Hand of the Poet: Original Manuscripts by 100 Masters"; through 7/31. . . . "The Global Library http://www.nypl.org." An exhibit that examines the digital revolution within the context of a 5,000-year history of communications; through 8/17. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. . . . "Metropolitan Lives: The Ashcan Artists and Their New York, 1897–1917"; through 8/4. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"Documenting the Times: Adolph S. Ochs and the Early Years of the New York *Times*"; 6/26–9/15. . . . "Being William Morris: A Centenary Exhibition"; through 9/1. . . . "Through British Eyes: Images of Bermuda, 1815–1860." An exhibition of early-nineteenth-century drawings, watercolors, and prints of Bermuda that was organized by the Bermuda National Gallery and the Bermuda Government Archives; through 8/18. . . . "Pre-Raphaelite Drawings: The Art of the Book and Beyond"; through 9/1. . . . "Morris's Medieval Manuscripts"; through 9/1. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Dennis Adams: Ederle." A site-specific installation based on the Gertrude Ederle Amphitheater, a 1939–40 World's fair ruin located in Flushing Meadows Corona Park; through 7/7. . . . "Larry Sultan: Pictures From Home." A series of 202 photographs that traces the entire adult lifetime of the photographer's parents; through 7/7. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 8/25. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Shigeko Kubota." An installation of the artist's video sculptures; 6/19–8/25. . . . "An American Story." Works from the museum's permanent collection; through 10/6. . . . "Perpetual Image: Photographic Narratives of the Desert West"; 6/27–9/22. . . . "Collection in Context—Paul Cadmus: The Sailor Trilogy." The artist's paintings of carousing sailors on shore leave in Riverside Park in the early thirties; through 9/1. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Jane Dickson: Paradise Alley." Paintings from the artist's "Times Square" series; through 6/28. Park Ave. at 42nd St. (878-2550); Mon.–Fri. 11–6 (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 6/19 at 10 and 2: "Important American Furniture, Silver, Folk Art, and Decorative Arts." On view from 6/14. 6/25 at 10 and 2: "Stamps." On view from 6/20. 6/26 at 10 and 2: "Fine Watches and Wristwatches." On view from 6/21.

Christie's East—219 E. 67th St. (546-1000). 6/20 at 10: "Antique Toys & Collectibles." On view from 6/15. 6/20 at 2: "Animation Art." On view from 6/15. 6/25 at 2: "Entertainment Memorabilia Including Film, Television, and Rock & Roll." On view from 6/22. 6/26 at 10 and 2: "Silver, European Furniture & Decorative Arts Sold to Benefit the Marcia & Philip Rubin Family Foundation." On view from 6/22.

Doyle—175 E. 87th St. (427-2730). 6/26 at 10: "English & Continental Furniture, Decorations, and Paintings." On view from 6/22.

Sotheby's—York Ave. at 72nd St. (606-7000). 6/19 at 10:15 and 2: "Animation." On view from 6/13. 6/20 at 10:15 and 2: "Americana." On view from 6/15. 6/21 at 10:15 and 2: "Arcade Americana." On view from 6/18. 6/24 at at 10:15 and 2: "Watches." On view from 6/20. 6/25 at 10:15 and 2: "Clocks." On view from 6/20. 6/26 at 10:15 and 2: "Paperweights." On view from 6/21. 6/27 at 2: "Garden Statuary." On view from 6/22. 6/28 at 10:15 and 2: "English Furniture." On view from 6/22. 6/29 at 10:15 and 2: "Comics." On view from 6/23.

Swann—104 E. 25th St. (254-4710). 6/20 at 10:30: "Modern Literature." On view from 6/13.

nightlife

Christian Rock...Ronnie Dawson...JVC Jazz

Concerts

Presidents of the United States of America—Thanks to this bassless trio, buzzcuts and rubber faces have replaced hirsute angst as Seattle's primary export. Their annoyingly infectious "Lump"—duly lampooned as Weird Al Yankovitch's "Gump"—has made them the flavor of last month, and time will tell whether they can keep bouncy power chords and goofball lyricism in vogue. They play with Seattle scenemates Fastbacks and Menthol. 6/21 at 7:30 P.M. *Roseland, 254 W. 54th St. (307-7171). $15.*

JVC Jazz Festival—The august jazzfest—once Goliath to the What Is Jazz? festival's quickly growing David—runs from 6/21 to 6/29, showing world-renowned performers at venues around the city. Performances are hereafter denoted with an asterisk (*).

Ahmad & Herbie*—Two true originals of jazz piano, Ahmad Jamal and Herbie Hancock, showcase their essential innovations on the instrument, joined by hot newcomer Gonzalo Rubalcaba, recently granted clemency by his native Cuba to come visit. Saxophonist Craig Handy, bassist Dave Holland, and vibraphonist Gene Jackson help out. 6/28 at 8 P.M. *Carnegie Hall, 57th St. bet. Sixth and Seventh Aves. (247-7800). $15–$40.*

Chick Corea*—The lightning-fingered Scientologist leads jazz stars both young (Joshua Redman, Christian McBride, Wallace Roney) and old (Roy Haynes) in a tribute to the legendary pianist Bud Powell, founder of bebop piano. 6/25 at 8 P.M. *Carnegie Hall. $15–$40.*

Hank Crawford Quartet*—With Charles Earland and Cornell Dupree. 6/28 at 5 P.M. *Bryant Park.*

Tal Farlow Tribute*—Herb Ellis, John Abercrombie, Sal Salvador, and Attila Zoller are led by the guest of honor. 6/24 at 8 P.M. *Merkin Concert Hall at Abraham Goodman House, 129 W. 67th St. (362-8719). $25.*

Rachelle Ferrell/Dianne Reeves*—Two modern-day jazz divas, joined by Kurt Elling. 6/27 at 8 P.M. *Carnegie Hall. $15–$40.*

Aretha Franklin*—Still the queen of soul, and rarely has a title been so apt. With the possible exceptions of Stevie Wonder and Al Green, no living singer possesses a voice so pure, so musical, and so vast that it subsumes and transcends such paltry subcategories as "soul," "jazz," and "R&B." She might as well sing the JVC Jazz Festival, which she does on 6/26 at 8 P.M. *Carnegie Hall. $15–$55.*

Three Getz Pianos: A Stan Getz Tribute*—Kenny Barron, Lou Levy, Andy Laverne—three commanders of the piano bench under Getz's reign—toast the late, dry-toned tenor giant, with Rufus Reid and Victor Lewis rounding out the trios. 6/23 at 4 P.M. *Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (581-1212). $20–$50.*

"Guitar Mastery"*—Jazz folk Earl Klugh, Kevin Eubanks, and Larry Carlton give their state-of-the-guitar addresses. 6/29 at 8 P.M. *Avery Fisher Hall at Lincoln Center, Broadway at 65th St. (721-6500). $15–$40.*

The Legacy of Woody Herman*—The Woody Herman Orchestra holds forth with special guests Anita O'day, Buddy DeFranco, Frank Foster, and others. 6/23 at 8 P.M. *Carnegie Hall. $15–$40.*

Wilson Pickett and Solomon Burke*—The soul masters "Wicked" Pickett and "King" Solomon take center stage on 6/22 at 8 P.M. *Avery Fisher Hall. $15–$35.*

An International Solo Piano Evening*—A night of solo piano performances featuring Jamaican Monty Alexander, Panamanian Danilo Perez, and American Kenny Drew. 6/24 at 8 P.M. *Florence Gould Hall at Alliance Francaise, 55 E. 59th St. (307-7171). $32.50.*

David Sanborn*—The tone is brassy and soulful if you're a fan, shrill and metallic if you're not; the funk exploits, broadminded to the faithful, fusionesque to the not. Still, this alto saxophonist's most recent work has shown impeccable taste in sidemen and an ever surer sense for composition. Don't count him out, even if you're not a fan of David Bowie's "Young Americans." Sanborn plays with the Michel Camilo Trio 6/23 at 8 P.M. *Avery Fisher Hall. $15–$40.*

Maria Schneider*—Conducting the Gil Evans Orchestra, Evans protégée Schneider steps into some big shoes, playing excerpts from "Sketches of Spain" and other masterpieces by the late, great jazz arranger. 6/23 at 8 P.M. *Florence Gould Hall at Alliance Francaise. $32.50.*

Sounds of the City*—The Billy Harper Quintet, Jerry Gonzalez and the Fort Apache Band, and others play jazz under the midtown sky. 6/26 at 5 P.M. *Bryant Park; free.*

Mel Tormé*—The Velvet Fog rolleth in, this time breaking a record: twenty years of sold-out performances. For this one, the crooner veers sharply in the hard-bop direction, enlisting such giants as Milt Jackson, pianist Hank Jones, Harry "Sweets" Edison, and others for classics in the Mel canon, newly considered in Rhino's four-CD retrospective *The Mel Tormé Collection (1944–1985).* He plays 6/22 at 8 P.M. *Carnegie Hall; sold out.*

"TropiJazz Jam"*—Tito Puente, Eddie Palmiere, Dave Valentin, Hilton Ruiz, David Sanchez, and other giants of Latin jazz jam for your salsa-ing pleasure. 6/29 at 8 P.M. *Carnegie Hall. $15–$55.*

"Viva Brazil"*—Paulinho da Viola and Zizi Possi. 6/28 at 8 P.M. *Avery Fisher Hall. $15–$50.*

Benny Waters, Doc Cheatham, and Friends*—6/29 at 8 P.M. *Sylvia and Danny Kaye Playhouse at Hunter College, 68th St. bet. Park and Lexington Aves. (772-4448). $30.*

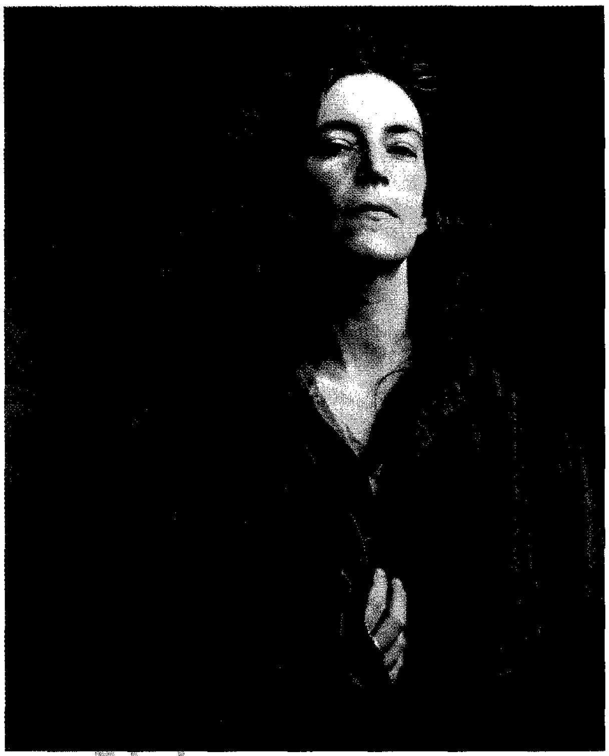
Joe Williams and the Carnegie Hall Jazz Band*—With guests Frank Foster and Lew Tabackin. 6/21 at 8 P.M. *Carnegie Hall. $15–$40.*

What Is Jazz? Festival—Organized by the Knitting Factory, this eighth installment of the festival runs 6/17–7/1 at various venues around the city. Performances are hereafter denoted by a dagger (†).

Art Ensemble of Chicago†—Dressed in tribal feathers and makeup, banging gongs and swinging garden hoses, the members of the Art Ensemble of Chicago have been implicitly asking "What is jazz?" for decades. They've preferred to skirt the semantics with the term *creative music,* but as architects of some of the more transporting group improvisations ever heard, brassman Lester Bowie, multiwind players Joseph Jarman and Roscoe Mitchell, bassist Malachi Favors, and percussionist Don Moye have expanded the jazz palette more extravagantly than almost anyone. They play with Blues for Allah and the wonderfully spare and atmospheric downtown trio Spanish Fly. 6/19 at 7:30 P.M. *Town Hall, 123 W. 43rd St. (307-7171). $25.*

Roy Ayers†—Vibraphonist and "soul jazz" giant, Ayers plays with his downtown disciples Inviolate. 6/27 at 6 P.M. *South Street Seaport, Ambrose Stage, 89 South Street (732-8257).*

Terence Blanchard; Kansas City Band†—Jazz goes to the movies, or vice versa. Blanchard, the baby-faced trumpeter and film scorer to Spike Lee, shares the stage with another big-screen jazz powerhouse, the Kansas City Band, whose young lions—James Carter, Craig Handy, Cyrus Chesnut—were enlist-



Talent

Punk Laureate

After sixteen years of self-imposed exile, rock's grande dame returns, apparently as glad to be back as we are to have her. Patti Smith *plays Irving Plaza June 21–22.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Annie Leibovitz.

ed to play their thirties counterparts in Robert Altman's period piece *Kansas City.* They're joined by the more decidedly art-house combo the Paradox Trio, who play an original score to *Un Chien Andalou.* 6/21 at 7:30 P.M. *Town Hall.*

Either/Orchestra†—Boston's adventurous big band—and feeder for Morphine—play 6/27 at noon. *Brooklyn Academy of Music.*

Abbey Lincoln/Charlie Haden's Quartet West†—Free-jazz pioneer, poetess, and spellbinding singer Lincoln helps the Knitting Factory define jazz with Charlie Haden—Ornette Coleman cohort and possessor of one of the fattest, broodingest, most beautiful bass tones on record. They're joined by the Thomas Chapin Trio. 6/20 at 7:30 P.M. *Town Hall.*

Lounge Lizards†—John Lurie's stalwart crew of stylish post-boppers—whose recent excursions, many tinged by West African rhythms, pack a lot more fire and suppleness than the band's usually given credit for—play with the organ trio Medeski, Martin & Wood, erstwhile Knitting Factory perennials who have moved arenaward thanks to the support of the tie-dyed, backward-baseball-hatted crowd that follows Phish (with whom MMW has toured). Will a decent, groove-minded little post-jazz combo become the Emerson, Lake, and Palmer of the nineties? Stay tuned. 6/29 at 8 P.M. *Town Hall.*

Morphine†—With the torrid free-jazz trio By Any Means. 6/28 at 6 P.M. *South Street Seaport.*

Joan Armatrading—With Bill Perry and Susan Werner. 6/29 at 3 P.M. *SummerStage, Rumsey Playfield, Central Park. Free.*

"Classic and Cool on the Hudson"—A summer-long series of concerts showcasing talent from around the globe. Dancing encouraged. 6/21: Brazilian singer Fernanda Abreu. 6/26: Duke Robillard Band. Shows at 7 P.M. *World Financial Center, 200 Liberty St. Free.*

Crosby, Stills, and Nash—With Chicago. 6/21–6/22 at 7:30 P.M. *Jones Beach, Wantagh (307-7171). $37.*

"Rooftop Concerts at Twilight"—A series of concerts Every Wednesday on the rooftop of the YWCA. 6/26: Jane Ira Bloom. Concerts at 6 P.M. *YWCA, 53rd St. at Lexington Ave. (735-9781). $8.*

Dixie Hummingbirds—With the Arc Gospel Chorus. 6/22 at 3 P.M. *SummerStage.*

Moody Blues—6/18 at 8 P.M. *Jones Beach. $36.*

Ryuichi Sakamoto—The Japanese art-pop composer reveals his latest works, playing with Caetano Veloso and Caroline Lavelle. June 23 at 3 P.M. *SummerStage.*

Performance Apocalypalooza?

Well, maybe not, but millennialists looking for signs of apocalyptic conflict could do worse than this summer's tour schedule. Consider the following. On June 27, Metallica inaugurates this year's decidedly metal-heavy and hence Satanic Lollapalooza, amassing such dark forces as Soundgarden, Rancid, and the Ramones (who are beginning yet another farewell tour). Meanwhile, June 26–29, the forces of light gather in the East. Drawn by the Holypalooza that is "Creation '96," 50,000 Christian youths will descend on the town of Shirleysburg, Pennsylvania for what looks to be the biggest rock-for-the-Lord fest outside of the last Republican National Convention. Mainstage performers include erstwhile rap group DC Talk (who thoughtfully amended Kurt Cobain's line "everyone is gay" in its cover of "All Apologies" to "Jesus is the way"); Audio Adrenaline (whose live album includes a rockin' version of that preschool classic "If You're Happy and You Know It (Bang Your Head)"); and Jars of Clay (who will also play Mercury Lounge, June 25). Probably the wussiest of the three, Jars of Clay purvey Hootie-esque alterna-folk and its members name Air Supply and Donny & Marie as their earliest concert experiences. While security guards may be a bit premature in celebrating the idea of moshers known to turn the other cheek (remember the Crusades, after all), it would appear that, post–Nine Inch Nails, rock is at last letting its Pat Boone influence bear fruit. Somewhere Ozzy weeps.

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Paul Winter—Soprano saxophonist and sometime humpback-whale collaborator, Winter leads his third annual holistic music experience in honor of the summer solstice. Jazz for the New Age set. 6/21–6/22 at 7:30 P.M. *Cathedral of St. John the Divine. $35.*

Clubland

Bottom Line—6/19: Rosanne Cash. *15 W. 4th St. (228-7880).*

CBs Gallery—Lars Vegas, a study in retro-hip, mixes Gen-X neuroses and rat-pack suavity into a sinister cocktail of dark neo-lounge music. Bonus points: The group's record is called *Nervada,* and it features Morphine saxophonists Dana Colley (who joins Lars Vegas at their What Is Jazz? appearance at the Knitting Factory, 6/24). They play here 6/29. *315 Bowery, at Bleecker St. (982-4052). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. 6/21–6/22: ★Lars Vegas. 6/25: Klezmatics, a super-fun klezmer attack combo that plays with, of all acts, the Master Musicians of Jajouka. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—Underworld, Britain's newest kings of ambient club rock, transform Irving Plaza into a moody, twinkling, and laser-skimming trip-hop salon—with, they threaten, fourteen hours of somnambulant dance music. They play 6/18. 6/21–6/22: Patti Smith. 6/25: The hardest-rocking techno band under the sun happens to be, appropriately enough, two shempy British knob-twiddlers who call themselves the Chemical Brothers. Their last record, *Leave Home,* was a triumph of grungy guitars and bleep-driven crescendos, and like Underworld, they're actually able to pull off about 90 percent of that brio live. *17 Irving Pl. (777-6800).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 6/22: Wall of Voodoo frontman Stan Ridgeway; Goops. 6/25: Honky-tonk legend Ronnie Dawson. 6/27: Texas Is the Reason. 6/29: Lotion. 6/30: Wayne Hancock. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more *au courant* time slots of MTV. 6/22: Chrome Cranks. 6/24: Tears For Fears' own Curt Smith. 6/25: Jars of Clay. 6/26: Stan Ridgeway. 6/28–6/29: Mono Puff. 6/30: Former MC5 guitarist Wayne Kramer rocks on, surly as ever. *217 E. Houston St. (260-4700).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 6/24: ★Nestor Torres; Manny Oquiendo y Libre. 6/26: †What Is Jazz? Festival Showcase. Every Saturday is "African Night in New York." Shows nightly. *204 Varick St. (243-4940).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 6/19: Phoebe Snow. 6/21–6/22: Joe Bushkin and the Supper Club All-Stars featuring Milt Hinton. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 6/18: Fun Lovin' Criminals. 6/20: Joe Ely Band. 6/26: Magnapop; Triple Fast Action. 6/27: Velocity Girl. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's mid-size, mid-priced rock venue, this week the site of shows relocated from Tramps. 6/20: "Rock the Benches," a benefit for the homeless, presents Freedy Johnston, Burn What's Left, David Poe, Itchy Trigger Finger, Her Vanished Grace. Show at 8:30 P.M. *151 Bank St. (544-1666).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 6/21: Funky acid jazz with Greyboy All-Stars, featuring James Brown 'bonist Fred Wesley. *161 Hudson St. (966-5244).*

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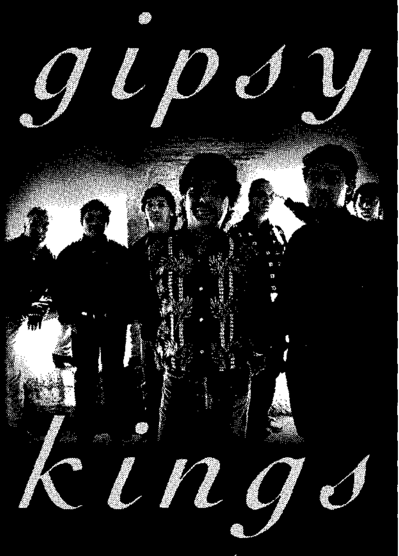

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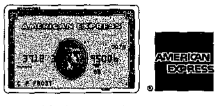

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Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 6/18–6/23: Drum god Elvin Jones, once the volcanic yin to John Coltrane's yang, leads his Jazz Machine. The erudite pianist Cedar Walton holds his own with a sextet (including trumpeter Art Farmer and tenorman Teoross Avery), playing songs from his new record *Composer.* 6/25–6/30: Lionel Hampton and the Golden Men of Jazz. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. Guitar innovator Les Paul has moved his Monday-night office hours here after the closing of his longtime haunt Fat Tuesday's. 6/18–6/23: Tenor-saxophone giant Joe Henderson leads his trio, with George Mraz and Al Foster. His last record was a tribute to bossa-nova innovator Antonio Carlos Jobim; no saxophonist other than Stan Getz has made a more lasting musical statement in the form. Henderson's twisting, turbulent essays are always masterworks of suspense, and he imbues even the most modernist bop experiments with gruff, earthy blues. 6/25–6/30: ★Milt Jackson, most famously the man who taught the vibraphone to speak bebop, may also be the most eloquent blues player alive. Don't miss his run here, as he leads a quartet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

Knitting Factory—The Disneyland of downtown music and, this week, mission control to the What Is Jazz? Festival—with three floors, two stages, two microbrew-bearing bars. 6/18: †Free jazz's leading soprano saxist, Steve Lacy, shares the stage with arty, funk-minded alto saxophonist Greg Osby's group, percussionist Leon Parker's quartet, Lester Bowie's Brass Fantasy, and avant-bassist Mark Dresser's Force Green. 6/19: †The torrential tenor-sax demon David S. Ware leads a quintet; Holly Cole Trio. 6/20: †Trumpeter Ron Miles, heard recently on Bill Frisell's luminous *Quartets* record, leads a quintet; Elaine Elias Trio; Roscoe Mitchell's Note Factory; Mark Dresser plays solo. 6/21: †Don Cherry Tribute with Charlie Haden; Laslo Gardoney and Mick Goodrick; Satoshi Takeishi; William Hooker; Peter Apfelbaum; Roy Campbell. 6/22: †San Francisco's vibrant jazz scene gets its own night in the What Is Jazz? round-up, sending as ambassadors the klezmer-tinged avant-bop combo Junk Genius, the wonderful saxophonist Peter Apfelbaum; arty diva Ann Dyer; and pianist Graham Connah. Henry Threadgill's Make a Move also plays. 6/23: †A night of ground-breaking reedsmen, featuring Charles Gayle's trio, Anthony Braxton's sextet; Don Byron's Music for 6 Musicians; Roscoe Mitchell. 6/24: †Arthur Blythe Trio; David Sanchez Quintet; James Blood Ulmer's Blues Experience. 6/26: Matthew Shipp plays solo; Joanne Brackeen Trio; Jack DeJohnette Quartet; Marc Ribot. 6/27: Myra Melford's The Same River Twice; John Scofield Quartet; Prima Materia, featuring Rashied Ali; Steve Bernstein's Sex Mob. 6/28: Kenny Garrett Quartet, featuring Pat Metheny; Lars Vegas. 6/29: Andrew Hill and Friends; Steve Coleman and 5 Elements; Sonny Simmons Group. 6/30: The funky eight-string guitarist Charlie Hunter leads his crew of boisterous San Franciscan jazz kids; drummer Joey Baro leads Baron Down; Mark Dresser, Marty Ehrlich, and Andrew Cyrille; saxophonist Eric Person Quartet. 7/1: David Murray has his own night, leading his Big Band, his Octet and a duo with pianist Dave Burrell. *74 Leonard, bet. Broadway and Church St. (219-3055).*

Small's—*Extremely* cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. 6/15: ★Mike Fahn Trio. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. 6/18–6/23: Hilton Ruiz Quartet with Latin jazz stars Dave Valentin, Andy McCloud III, Eden Dueno, and Joe Gonzalez. 6/25–6/30: Danilo Perez Trio with Lenny White, and Azishai Cohen. Every Monday, it's the music of the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars. Through 6/23: Lainie Kazan. 6/25–6/30: The hard-swinging all-female Diva Big Band takes over. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Pianist and early Marsalis protégé Marcus Roberts is one of the more outspoken of the jazzmen-in-gray-flannel-suits, recently taking to Gershwin as his vehicle for neoconservative pianisms—to the point of grabbing the starring role in the piano concerto *Rhapsody in Blue.* His bearing can be a bit tiresome, but the subtle innovations he brings to the jazz trio go a long way toward compensating. He leads a trio here 6/18–6/23, with bassist David Grosman and the latest Marsalis wunderkind, drummer Jason. 6/25–6/30: Benny Bailey Quartet with Richard Wyans, Ray Drummond, and Leroy Williams. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. 6/19–6/22: Steve Kuhn Trio. 6/25–6/29: ★Toshiko Akiyoshi Big Band featuring Lew Tabakin. Late-night jams happen Thursdays. Every Monday, Gil Evans protégée and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quintet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. *125 Macdougal St. (673-5576).*

Zinc Bar—★Ravi Coltrane, the smiling, bespectacled progeny of the late tenor god, leads his own quartet on 6/27. Sets at 10:30 P.M., midnight, and 2 A.M. *90 W. Houston St. (477-8337).*

Cabaret

Algonquin Hotel—Graceful, unaffected, and deeply felt, Susanne McCorkle's pop singing transcends era and trend—rather like Cole Porter, in fact, whose work she sings at the Oak Room through 6/29. Tues.–Sat. at 9 (dinner at 7); additional set Fri. and Sat. at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 8/10: Barbara Carroll. Tues.–Sat. 9:30 P.M.–1:30 A.M. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Through 6/29: Bobby Short. Tues.–Sat. at 8:45 and 10:45. $45 cover, no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Dancing on Thursday, Friday, and Saturday evenings from 9 to 1, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $10; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover; no minimum. *156 Seventh Ave. (255-1955).*

F. illi Ponte—Pianist-singer David Raleigh rocks the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover; no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has recently reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only, $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $35 minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—Mary Cleere Haran, whose appearance here last spring with a show celebrating the centenary of Lorenz Hart's birth provided one of the cabaret season's high points, is (lucky for us) back for a return engagement. This time, she's focusing on Jerome Kern and his collaboration with lyricist Dorothy Fields—the only wordsmith with whom Kern felt safe enough to venture into the rhythms of swing—in a show titled "A Fine Romance." $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with various guest vocalists at 10:30. (A CD of recordings from the series was recently issued and is well worth your notice.) This week, Jeffry Denman (*How to Succeed in Business Without Really Trying*) sings the songs of Frank Loesser. No cover; no minimum. *234 W. 44th St. (221-8444).*

Talent

Rockin' Ronnie

Groovin' like Chuck Berry, lookin' like Samuel Beckett, rockabilly legend Ronnie Dawson turns Maxwell's into the sweatiest honky-tonk this side of Austin, playing June 25.

c u e

What are the new films and where are they playing?
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Broadway

Previews and Openings

Louisiana Purchase—$42. 6/19 at 7, 6/20–6/23 at 8, 6/23 at 3. *Weill Recital Hall, 154 W. 57th St. (247-7800).*

A Thousand Clowns—Well before sixties counterculture developed its full head of steam, playwright Herb Gardner was already providing Broadway with characters who marched to a different drummer. Robert Klein stars in this revival of Gardner's 1962 play about a refugee from the Manhattan rat race. $55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. *Roundabout, 1530 Broadway at 45th St. (869-8400).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Big—A musical adaptation by John Weidman, Richard Maltby Jr., and David Shire of the 1988 film that starred Tom Hanks as a 12-year-old kid who makes a wish for an adult body and, to his surprise, gets it. With Daniel Jenkins, Crista Moore, and Jon Cypher; directed by Mike Ockrent, with choreography by Susan Stroman. $42.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Shubert, 225 W. 44th St. (239-6200).*

Bring in 'da Noise, Bring In 'da Funk—Miss it at the Public a few months ago? George C. Wolfe and Savion Glover's meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200).*

Buried Child—Playwright (as opposed to actor) Sam Shepard, a mainstay of avant-garde New York theater for more than 30 years, is currently making his Broadway debut with a revival of what is perhaps his best script, a grotesquely funny chronicle of an American family hiding a dark secret. $42.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Brooks Atkinson, 256 W. 47th St. (307-4100).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Delicate Balance—The writer who infused Continental absurdism with a distinctively American accent ends his far-too-long absence from Broadway with this Lincoln Center Theater revival of his 1966 Pulitzer Prize–winning drama about a family torn between love, fear, and madness. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Plymouth, 236 W. 45th St. (239-6200).*

A Funny Thing Happened on the Way to the Forum—A revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (239-6200).*

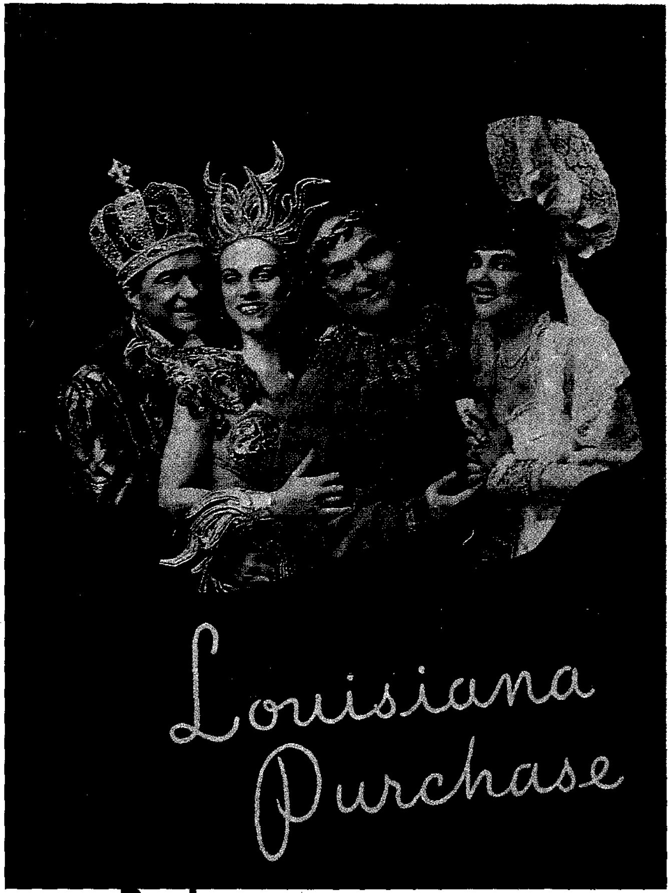
Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Joe Barbara (*Another World*) as bad boy Danny Zuko, singer Debby Boone as Rizzo, and Chubby Checker (no identification necessary) as Teen Angel. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, aggressive young striver J. Pierrepont Finch (the role created by Robert Morse) rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. With Matthew Broderick in the starring role in which he opened the production last spring, now opposite his real-life girlfriend Sarah Jessica Parker as the girls-just-wanna-get-married secretary Rosemary. $25–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100). 2 hrs. 40 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.



Previews

Down on the Bayou

Following the resounding success of City Center's "Encores!" series, everybody appears to be—literally—getting into the act and staging neglected American musicals in concert format. The latest entrant in that happy competition is Carnegie Hall, which presents Irving Berlin's 1940 *Louisiana Purchase* this week for six performances only.

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The King and I—Along with Lincoln Center's recent *Carousel* and the current Broadway production of *State Fair,* the Rodgers-and-Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 6/10: Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200).*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Zoe Caldwell as the great *monstre sacrée* herself. $32.50–$50. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Opening
Memory's Child

Based on her novella about a Holocaust survivor in Miami and the dead daughter whose memory haunts her days and nights, Cynthia Ozick's playwriting debut, 'The Shawl,' starring Dianne Wiest, opens Thursday at the Jewish Repertory Theatre.

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

Moon Over Buffalo—In Ken (*Lend Me a Tenor*) Ludwig's new farce, Carol Burnett and Phillip Bosco play a husband-and-wife team of theatrical hams in no danger of being mistaken for Alfred Lunt and Lynn Fontanne. $40–$60. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (239-6200). 1 hr. 50 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100).*

Seven Guitars—"Things as they are / Are changed upon the blue guitar," wrote Wallace Stevens. No one knows that better than playwright August Wilson, whose flashback-laden story of a blues guitarist's premature death is the latest installment in his exploration of the black experience in America. $15–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr, 219 W. 48th St. (239-6200).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $30–$75. Opened: 10/2/94. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $60–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

State Fair—Had enough of the snow, New Yorkers? Take heart: In this new (and first-time-ever) stage adaptation of Richard Rodgers and Oscar Hammerstein II's 1945 musical film, about corn-fed Midwesterners experiencing pretty much the complete range of human emotions (boy meets girl, farmer meets pig, etc.) at the Iowa state fair, it might as well be spring. $60–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Music Box, 239 W. 45th St. (239-6200).*

Sunset Boulevard—Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargoyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. With her trueness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in

Photograph by James Bevins.

English history—that of the Norma(n) Conquest. (Simon; 8/7/95.) (Karen Mason will be filling in for Ms. Buckley from 6/3 to 6/15.) $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Tartuffe: Born Again—An updating of Molière's classic farce about religious hypocrisy that transports the title character and his patsy Orgon from seventeenth-century France to Baton Rouge, Louisiana. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle in the Square, 1633 Broadway (239-6200).*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as "Paris is so sexy/ Riding in a taxi [texi?] / Gives you apoplexy" Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see. (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

The Trojan Women: A Love Story—An update of Euripides' bitterest war play, with the usual updates (rock music, references to the Holocaust, and the like). It's performed in the ruins of the East River Park Amphitheatre—a neat New York twist on Peter Brook's European gambit of staging the masterpieces of Western drama at sites offering a postmodern whiff of decayed classicism. $25. Tues.–Sun. at 8. Beginning performances 6/16 for a 6/27 opening; through 7/14. *East River Park Ampitheatre, FDR Drive at Grand St. (279-6400).*

Now Playing

Ancient History—Playwright David Ives (*All in the Timing, Don Juan in Chicago*), sex farceur to the overeducated, applies his dizzyingly inventive verbal wit to the woes of a baggage-laden married couple. $33. Tues.–Thurs., $35 Fri.–Sun. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Through 6/23. *Primary Stages, 354 W. 45th St. (333-4052).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri, and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the last thirty years unquestionably entitled to that distinction. $35. Mon.–Fri. at 8, Sat. at 6 and 10. *WPA Theatre, 519 W. 23rd St. (206-0523).*

The Bundle—Edward Bond's examination of the moral dilemma(s) faced by two men in deciding whether to rescue an abandoned child. $22.50 Fri.

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and Sat., $15 Wed. and Thurs., by donation on Tues. *Theatre for the New City, 155 First Ave. (633-1292).*

By the Sea, By the Sea, By the Beautiful Sea—Three one-act plays by Terrence McNally, Joe Pintauro, and Lanford Wilson. $30. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Call Me Sarah Bernhardt—Impresario of Ridiculousness Everett Quinton stars as turn-of-the-century stage diva "Mimi London" in his latest defense of the proposition that theatrical success depends less on talent than (a) heartfelt sincerity and (b) *really heavy* eye shadow. $27.50. Tues.–Fri. at 8, Sat. and Sun. at 7, Sat. at 10. *Chelsea Playhouse, 519 W. 23rd St. (206-0523).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Curtains—The New Group, which has emerged within the past year as one of the city's most promising Off Broadway companies, continues its program of bringing smaller, quality British plays to New York with this production of Stephen Bill's award-winning drama about euthanasia and the moral issues thereof. $45. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *John Houseman, 450 W. 42nd St. (239-6200).*

Dark Rapture—Eric Overmyer (*On the Verge, or The Geography of Yearning*) has gone into the languorously shabby shadows of full *noir* mode for his latest work, a Raymond Chandleresque mystery that tracks a screenwriter pursuing money and his missing wife through varied bars, greenhouses, and used-car lots as a gang of distinctly threatening thugs pursues *him.* With Marisa Tomei (*My Cousin Vinny*) and Scott Glenn; directed by Scott Ellis. $37.50–$42.50. Tues., Thurs.–Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. *Second Stage, 2162 Broadway (873-6103).*

A Fair Country—The enduring subject of the young dramatist Jon Robin Baitz is a currently unfashionable one: the demands of what used to be called Conscience. In such dramas as *The Substance of Fire, Three Hotels,* and *The End of the Day,* Baitz has impressed critics and hypnotized audiences with a kind of modern morality play, featuring characters caught between a morass of compromising circumstances and their own elusive sense of what it means to Do the Right Thing. His latest script, based on a childhood experience, examines the private and public agonies of a family of American diplomats assigned to a nowhere posting in South Africa, including a man whose status as husband and father is corroded by a series of vicious, petty compromises as his Cassandra-like wife quietly (and sometimes not so quietly) goes mad. $37.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. *Mitzi E. Newhouse Theater at Lincoln Center, 150 W. 65th St. (239-6200).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

The Food Chain—The playwright Nicky Silver (*Pterodactyls, Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much *he* knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (307-4100).*

Forbidden Hollywood—Gerard Alessandrini, creator of the long-running, often updated *Forbidden Broadway,* has redirected his irreverently satirical gaze—best characterized as a wise-ass smirk with a leavening dollop of genuine affection—from stage to silver screen. $35–$40. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30. *The Triad, 158 W. 72nd St. (799-4599).*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real estate development and its attendant sadnesses. Directed by Ted Story. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding,* written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Marathon '96—Ensemble Studio Theatre's annual festival of three separate series of new one-act plays, this year featuring work by such distinguished names as David Ives, Howard Korder, Arthur Miller, and Joyce Carol Oates. Single tickets $15; pass to all three series, $40. Wed.–Mon. at 7:30, Sun. at 3. Through 6/16. *Ensemble Studio Theatre, 549 W. 52nd St. (247-3405).*

Mrs. Klein—The latest project of that fine actress and New York stage veteran Uta Hagen is Nicholas Wright's new play about the mysterious 1934 death of the son of early Freud disciple and psychotherapist Melanie Klein. With Amy Wright and Laila Robins; directed by William Carden. $40–$45. Tues.–Sat. at 8, Wed at 2:30, Sat. and Sun. at 3. Through 6/30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Papa—In stripping American prose to its hard essentials, Ernest Hemingway fell prey to a self-created myth that ultimately claimed his life. Len Cariou stars as the writer in John deGroot's one-man play. $40. Tues.–Sat. at 87, Wed. and Sat. at 2, Sun. at 3. Through 6/30. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

Previews

Gifted Program

Drama Dept., the year-old company comprising some of New York's hottest young theatrical talent, is making its debut—finally!—this week. Cynthia Nixon ('Angels in America') stars in a production of Tennessee Williams's 'Kingdom of Earth' at the Greenwich House Theatre. Performances begin June 15.

A Park in Our House—On a visit to Castro's Cuba in the seventies, a Russian exchange visitor (James Colby) unlocks the blocked sensuality of a mute girl (Vanessa Aspillaga) in Nilo Cruz's new play. *New York Theatre Workshop, 79 East 4th Street (460-5475).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Requiem for a Heavyweight—Rod Serling's classic fifties heartbreaker about a third-rate palooka looking for a comeback in both the ring and his life. $20. Tues.–Fri. at 8, Sat. at 9, Sun. at 3. *Kraine Theatre, 85 E. 4th St. (343-0123).*

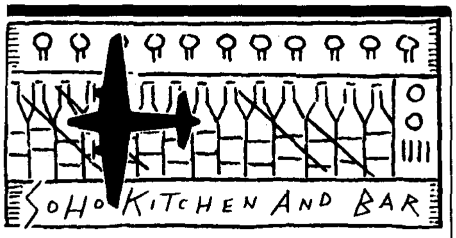
Schoolhouse Rock Live!—A musical adaptation of the award-winning ABC–TV children's series. $20–$25. Wed.–Sat. at 8, Sat. and Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

The Shawl—$36. Tues.–Sat. at 8, Wed. and Sun. at 2, Sun. at 7. Through 6/30. *Playhouse 91, 316 E. 91st St. (831-2000).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Sunset Salome—In a theatrical variation on the old literary game of guessing what happened (happens?) to characters in novels after the book ends, this new musical by Peter Wing Healey and Max Kinberg checks in on *Sunset Boulevard*'s Norma Desmond—ready for her close-up and then some—as she stages a private version of *Salome* with her fellow inmates at a California hospital for the criminally insane. $20. Fri. and Sat. at 7, Sun. at 3:30. *HERE Performance Space, 145 Sixth Ave. (647-0202).*

Photograph Gerry Goodstein.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Take It Easy—A new musical that pays affectionate *hommage* to Hollywood's version of forties wartime romance. $27.50. Wed.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 7/31. *Judith Anderson Theatre, 422 W. 42nd St. (307-4100).*

Tokyo Can Can—Yutaka Okada, one of Japan's foremost playwrights and directors, has brought to New York his musical drama about a Japanese family rebuilding its life after World War II with the help of American troops. $20. Mon.–Sat. at 8, Sat. at 3. *Theater at St. Clement's, 423 W. 46th St. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

The Tragic and Horrible Life of the Singing Nun—Some show titles hardly *need* a plot summary, do they? Suffice it to say, then, that Blair Fell's play-with-music takes a distinctly unsentimental approach to the real-life story of the Belgian *soeur* who captivated American audiences in the sixties as one of Ed Sullivan's favorite guests, only—good heavens—to commit suicide with her lesbian lover twenty years later. $20/TDF. Wed.–Fri. at 8; Sat. and Sun. at 7, Sat. at 10. *Grove Street Playhouse, 39 Grove St. (279-4200).*

Valley Song—Since three springtimes ago, when South Africa elected Nelson Mandela to its presidency, the dramatist Athol Fugard has something new to write about: freedom. His newest play about his homeland is a response to what he calls "the great changes that have swept into our lives"—a parable about a young black girl (Lisa Gay Hamilton) longing to leave her native village for a taste of the new liberties, and an old man (Marius Weyers, taking over the role played by Mr. Fugard in the play's Manhattan Theatre Club production earlier this year) who must move beyond a lifetime of painful experience to let her go. $45. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Through 6/30. *Manhattan Theatre Club Stage I, 131 W. 55th St. (581-1212).*

Venus—A new script by Suzan-Lori Parks (*The America Play*) about the trials of the nineteenth-century African woman plucked from her home to be exhibited, and degraded, throughout Europe as the "Venus Hottentot." $30. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. *Martinson Hall at the Public, 425 Lafayette St. (260-2400).*

Virgins & Other Myths—Colin Martin's solo performance about a personal journey through stages of sexual innocence, New York hustling, and (whew) inner peace. $35. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 7. *Atlantic Theater, 336 W. 20th St (239-6200).*

We'll Meet Again—Vicki Stuart's one-woman dramatic reminiscence about growing up in England during World War II among a group of music-hall performers offers memories of a blitz-torn childhood plentifully interspersed with classic songs of the period. $35–$50. Wed.–Sat. at 8, Wed., Sat., Sun. at 2:30. Through 6/30. *Saint Peter's Church (54th St. and Lexington Ave.; 935-5820).*

Off-Off Broadway

Catfish, Guns and Corndogs—$15, including complimentary beer. Fri. at 11. *The Grove St. Playhouse, 39 Grove St. (969-0107).*

Gabriel-Gabrielle—$12. Thurs.–Sat. at 8, Sun. at 5. Through 6/30. *Looking Glass Theatre, 422 W. 57th St. (315-1737).*

Good—$15. Wed.–Sat. at 8, Sun. at 3. Through 6/30. *One Dream Theatre, 232 W. Broadway (252-2511).*

Kingdom of Earth—$12. Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Through 6/30. *Greenwich House Theatre, 27 Barrow St. (629-4656).*

Love Is Not a Water Solution/The Little Venice Makes a Good Drink —Two new dramas by Leonard Melfi. *Venice* plays the first and third weekends of each month and *Love* the second and fourth weekends. $15; $12 seniors/students. Fri. at 9, Thurs., Sat. and Sun. at 8. *2628 Broadway (961-0962).*

Murder by Word of Mouth—$12; $9 students/seniors. Mon.–Sat. at 6:30. *Miranda Theatre, 259 W. 30th St. (213-5190).*

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Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. The wood-burning pizza oven and prototypical downtown crowd make this place glow. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bar 89—This sleekly contemporary bar, done in black, white, and industrial, also serves food of the burger-and-fries variety. They're awfully proud of their martini here as well. *89 Mercer St. (274-0989). (I) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. *165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Diva—Another hip spot on the nexus of a hip neighborhood, with Italian specialties like homemade gnocchi and lobster-stuffed black ravioli. Iron candelabras and scarlet walls set the perfect sexy downtown mood. *341 W. Broadway, nr. Broome St. (941-9024). (M) AE, MC, V.*

5 & 10 No Exaggeration—Come in for some southern cooking and leave with some antique bric-a-brac—or an armoire. This wonderfully cluttered restaurant doubles as a collectibles shop. *77 Greene St. (925-7414). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to reinvent traditional American fare. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.*

Le Streghe—At the end of SoHo's restaurant row, this Italian spot caters to all comers: old, young, hip, not. Those with appetites should sample the spaghetti alla chitarra or the malfatti with duck and pine nuts. *331 W. Broadway (343-2080). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Photograph by Steven Freeman.

Takeout

Paradise News

Fabien Baron's logo for Paradise & Lunch skips across the illuminated steel-and-glass vitrines of the restored storefront at 55 West 44th—an invitation to carry out or order in. Cruise the "tossed-to-order" salad bar, the custom-made sandwich station, the espresso bar with soup and grilled panini, the ice-cream stand primed for prudence or indulgence. For catering—mostly mod, Mediterranean, healthy—call Eileen O'Kane (formerly of Mangia) or Peter Godoff (American Glacé) at 944-5544.

GAEL GREENE

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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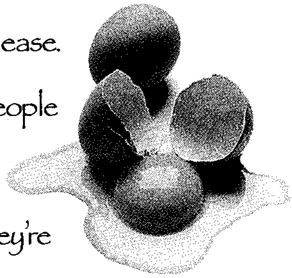

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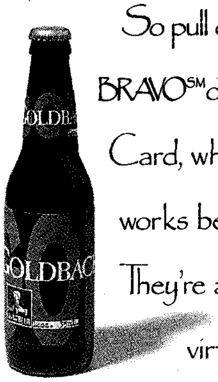

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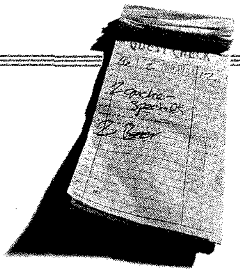

This month's list

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108 Greenwich Street, New York
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205 West 43rd Street, New York
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162 West 4th Street, New York
(212)243-8007

Le Cafe Creme
577 Fifth Avenue, New York
(212)684-6100

Milady's Bar & Restaurant
160 Prince Street, New York
(212)226-9069

The Morgan Cafe
29 East 36th Street, New York
(212)685-0008 ext. 401

Paolucci's Restaurant
149 Mulberry Street, New York
(212)925-2288

Rosie O'Grady's
800 Seventh Avenue, New York
(212)582-2975

Seeda Thai
309 West 50th Street, New York
(212)256-4040

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Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

T Salon—This elegant restaurant/tea parlor below the Guggenheim SoHo specializes in exotic infusions, and innovative food like tea-roasted chicken, coconut-curry mussels and clams, and all sorts of sweets. *142 Mercer St. (925-3700). (M) AE, DC, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

South Street Seaport

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. *Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.*

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. *Pier 17, promenade level (619-5226). (M) AE, CB, DC, DS, MC, V.*

Below 14th Street, East

Apple Restaurant—This Village restaurant features two kitchens: one for vegetarians, one for meat eaters. And a Vietnamese menu. Dishes worth sampling include lean duck, sautéed tuna and broiled salmon, and fresh jumbo oysters from the raw bar. The full bar offers grappa, bourbon, and microbrewed beers. *17 Waverly Pl. (473-8888). (I) AE, MC, V.*

Casanis—A shrine to French barroom bric-a-brac in the basement. *54 E. 1st St. (777-1589). (M) ($).*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a

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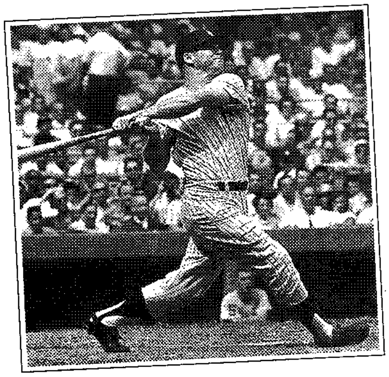

Mickey Mantle's
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spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. *190 W. 4th St. (633-BARK). (I) AE, CB, DC, DS, MC, TM, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

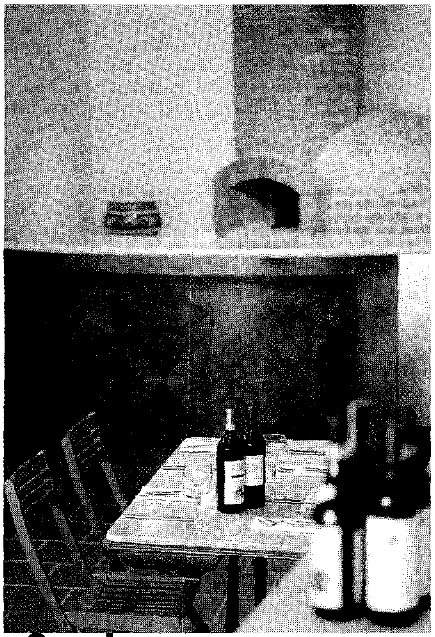
Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made



Opening
Snappy, Civilized

Last weekend, the owners of SoHo's elegant Savore opened the ultra-casual L'Ulivo, serving up Italian fast food, including a dozen varieties of brick-oven pizza, antipasti, carpaccio, and a great selection of (mostly Italian) wines by the glass. (184 Spring Street.)

Photograph by Erik Rank.

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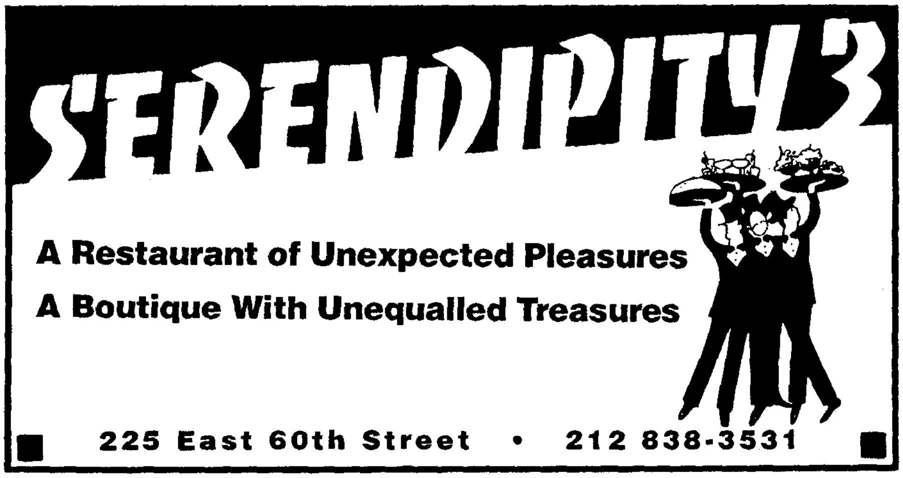
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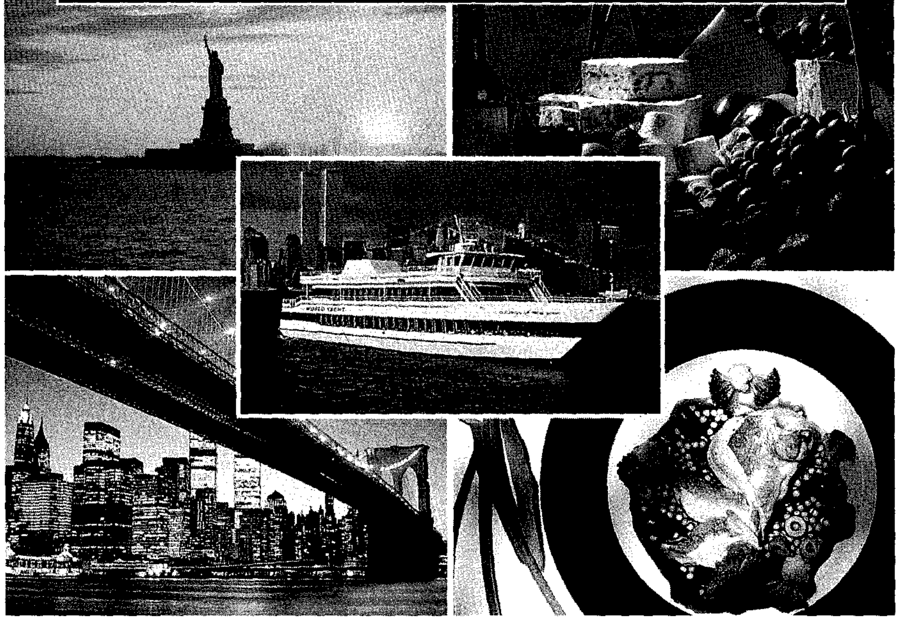
"Passport to New York Restaurants 1996," John F. Mariani & Peter D. Meltzer



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the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—The new, fancified reincarnation of Daphne's Hibiscus is a relaxing, tropical backdrop for the ambitious cooking of chef Herb Wilson. Sample his nouvelle Caribbean cuisine, like ackee-and-calalloo tart with scotch bonnet-and-tomato salsa, or coconut-curry lobster with banana-lentil salad. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, TM, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, old-world establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, TM, V.*

Empire Korea—This 500-seat restaurant in midtown's Little Korea broadens the neighborhood's culinary offerings with forays into Japanese and Chinese cuisines, with entrées like marinated short ribs and rib-eye steak, sushi and sashimi, teriyaki, hibachi steak, and everyone's favorite translucent noodle, chap-chae. *6 E. 32nd St. (725-1333). (I–M) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Tre Pomodori—Host Tom makes everyone feel at home in this casual trattoria, which is well situated for movie crowds. Sample house specials like grilled veal chop with Barolo wine and shiitake mushrooms, and ravioli with butter and sage. *210 E. 34th St. (545-7266). (I–M) ($).*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare, from crab cakes to Maine lobsters to Sunday brunch, is fine. *500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.*

Waterfront Ale House—This cozy Kips Bay bar and restaurant has outlasted lots of other microbrew-

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pubs, and the American food—fish and chips, house-smoked barbecue ribs, venison-and-black-bean chili—is the best accompaniment to the house beverage. *540 Second Ave., at 30th St. (696-4104). (I) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

The Crab House Seafood Restaurant—The first New York location of a Florida-based seafood emporium, this cavernous, casual crab hall is famous for its all-you-can-eat salad and seafood bars and its variety of crustacean dishes. Drink or dine on the deck in fine weather. *Chelsea Piers; Pier 61 (312-2722). (M) AE, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Intermezzo—This colorful Chelsea Italian restaurant has local art—and a hand-painted mural—on the walls, and a menu offering mozzarella saporita, tagliolini al peperone, and pollo alla griglia. *202 Eighth Ave., nr. 20th St. (929-3433). (I–M) AE.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

Moran's—Charming and timeless New York City tavern that's been around for 38 years. Six fireplaces and comfort food like steak, seafood, and pasta make this a warm and cozy Chelsea haven. *146 Tenth Ave., at 19th St. (627-3032). (M) AE, DC, MC, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately-priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Artos—The centerpiece of this fanciful Mediterranean restaurant, designed by Adam Tihany, is the massive hearth oven, used to bake a variety of fresh crusty breads. Sample Greek classics like baked lamb with orzo, moussaka, spanakopita, and grilled octopus and calamari. *307 E. 53rd St. (838-0007). (M–E) AE, DC, MC, V.*

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Comfort Diner—Fifties-theme diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. Try brunch on the weekends, when this neighborhood empties out. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, TM, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry.

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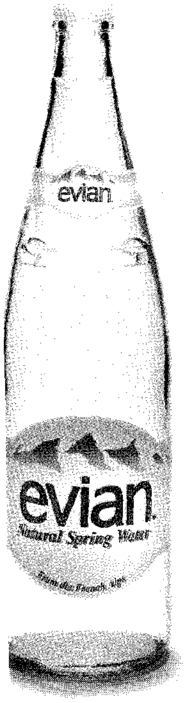

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123 W. 44th St. (Bet. B'Way & 6th)
212-354-4148

Felix
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212-431-0021

And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I-M) AE, DC, DS, MC, V.*

Paparazzi—Informal Italian restaurant offering family-style dining. Separate rooms for smokers and non-smokers. *964 Second Ave., at 51st St. (759-7676). (M) AE, DS, MC, V.*

Regents—There's live music nightly in this American restaurant, decorated in the British colonial style. Tuna tartare and salmon trout are a sampling of what's available on the menu. *317 E. 53rd St. (593-3091). (I-M) AE, MC, V.*

Shinbashi-an—Sophisticated midtown spot for Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M-E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker

Restaurants
The Secret Gardens

The mercury rises and suddenly, inexplicably, even the most A.C.-dependent of us clamor to dine alfresco. Typically our options are not exactly *sur l'herbe*; what some of the craftier restaurateurs characterize as gardens are more literally sidewalk logjams or dingy alleyways crammed with plastic pool furniture. There are sublime city gardens, the ones—mostly with Village addresses—that fairly define the concept of outdoor dining: Miracle Grill, Home, Grove, Provence. There's Verbena, I Trulli, and Café La Fortuna, all deservedly acclaimed and thus oversubscribed. Following, some relative newcomers and underknown spots to commune with New York nature, such as it is.

Robin Raisfeld

RESTAURANT	HOW THEIR GARDEN GROWS
Ciel Rouge **176 Seventh Avenue, near 20th Street**	Plush, boudoir-esque bar with a tented garden for cozy, semi-private cocktail lounging.
Moustache **405 Atlantic Avenue**	Luscious Middle Eastern cuisine in a tranquil, leafy Boerum Hill, Brooklyn, backyard.
March (pictured) **405 East 58th Street**	The romantic garden at this East Side townhouse has been newly landscaped and has opened, for the first time, for Sunday dinner.
Bouterin **420 East 59th Street**	Antoine Bouterin's rustic Provençal cooking transforms a concrete patio in the shadow of the Queensborough Bridge into a serene, plant-filled *terrasse*.
John's Pizzeria **408 East 64th Street**	The brick-oven pizzeria's garden is a neighborhood secret, and makes it worthwhile to venture up from the Bleecker Street original.
Le Jardin Bistro **25 Cleveland Place**	Dine on steak frites in the arbor, under the particularly French shade of overhanging grape vines.
Dia Center for the Arts **548 West 22nd Street**	There's only coffee and pastries at this Chelsea rooftop café, but what better scenery to contemplate, after viewing avant-garde art, than the open sky, or perhaps New Jersey?
Stick To Your Ribs **5-16 51st Avenue, Queens**	An oddly urban version of garden: a Long Island City backyard with a couple wooden picnic tables and benches and the smell of New York's best barbecue wafting through the screen door.

Photograph by Kenneth Chen.

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room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Broadway Grill—A good place to remember for pre-theater, with a good selection of thin-crust pizzas, pastas, and grilled fish and meat. *Holiday Inn Crowne Plaza Hotel, 49th St. at Broadway (315-6161). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Free dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. *63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Julian's—This casual Mediterranean restaurant doesn't get as frenetic as its sister establishment next door, but it still qualifies as a fun place to dine in Hell's Kitchen. The menu offers grilled swordfish, sautéed chicken breasts with grapes and pine nuts, and a range of Sicilian and Southern Italian specialties. *802 Ninth Ave. (262-4288). (I–M) AE, DS.*

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. *48 W. 55th St. (586-7650). (I) AE, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and Richard Leach in charge of elaborate pastry design, the old-world institution has been successfully reborn. Open Sundays. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes

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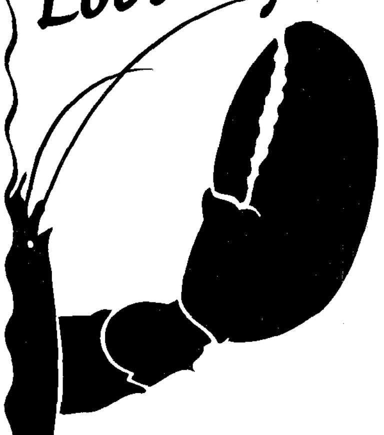

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and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. *236 W. 56th St. (247-3491). (M) AE, CB, DC, DS, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Puttanesca—The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas and desserts. *859 Ninth Ave., nr. 56th St. (581-4177). (M) AE.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Roadhouse America—Roadhouse serves regional American cuisine like jambalaya, Missouri chicken-fried steak, and Texas short-rib chili to the accompaniment of nightly live entertainment. On Sundays, try the jazz brunch before a matinee. *240 W. 52nd St. (489-2323). (I–M) AE, DC, DS, MC, TM, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Zenith Vegetarian Cuisine—This sedate, cheerful Theater District restaurant offers an extensive selection of vegetarian dishes, from simple noodles and vegetables to complex architectural concoctions like "Bundle of Joy" and "D'Rose's Delight." *888 Eighth Ave., at 52nd St. (262-8080). (I) AE, DC, MC, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from

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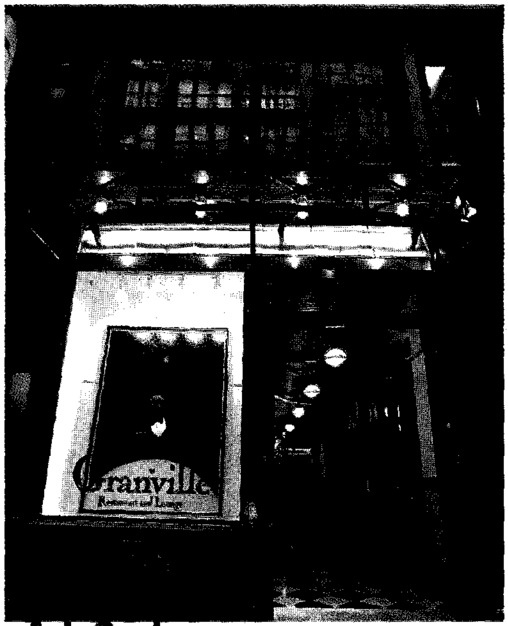

Ask Gael

Smoke and Mirrors

What's sure to be hot this summer?

Expect a meltdown at the velvet rope as our town's ineffably cool bring their luminescent humidity to Granville for fusion food like pad Thai, grilled buffalo steak, and the flaming pu pu platter. Yet another splinter from the SoHo lords of Match, this Flatiron duplex in Gucci red and green will draw media-and-book locals at lunch and a ferment of up-and-downtowners after dark. Ginger mint julep is the house quaff. Giant smoke eaters and humidors cosset the nicotine-dependent in the English-club-like upstairs aerie. (40 East 20th Street.)

the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of grilled lobster and rack of lamb. *160 Central Park So. (484-5120). (E) AE, CB, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Match Uptown—Younger sibling of SoHo's trendy restaurant–lounge–sushi bar, with an equally eclectic menu featuring things like seared sea scallops with chive-oxtail risotto and seared pepper tuna with ginger-roasted pineapple. This branch has a cigar room. *33 E. 60th St. (906-9175). (E) AE, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. *182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

The Townhouse Restaurant—A contemporary American restaurant with a devoted following, who come for the cozy reception and eclectic fare like lobster crab cakes and shrimp kebabs with ratatouille couscous. *206 E. 58th St. (826-6241). (M) AE, MC, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

The Boathouse Cafe—This is a glorious oasis in Central Park where you'll find an array of seasonal specialties like roast rack of lamb, farfalle with spring vegetables, and crabmeat-and-grapefruit salad. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, TM, V.*

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. *354 E. 74th St. (249-6619). (M) AE, MC, V.*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

Colony—This Upper East Side pan-Asian bistro features Thai, Vietnamese, and Malaysian cuisine in a room resembling Disney's version of a Polynesian village—except for the waitresses in Nicole Miller. Some of the cooks are fugitives from the wildly popular Ollie's. *1199 First Ave., at 65th St. (249-7338). (M) AE, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this

Photograph by Kenneth Chen.

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otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hosteria Fiorella—This friendly neighborhood Tuscan trattoria serves especially fine antipasto and seafood, including a filet mignon of tuna and a claypot-roasted salmon, as well as a variety of pastas and thin-crusted pizzas. *1081 Third Ave., nr. 64th St. (838-7570). (M) AE, DC, MC, V.*

La Granita—A casually elegant two-story trattoria, serving charcoal-grilled fish, meat, and poultry, and thin-crust pizza from a wood-burning oven. Two fireplaces, and a smoking room for lighting up of a more personal nature. *1470 Second Ave., at 77th St. (717-5500). (M) AE, MC, TM, V.*

Le Cirque—In the heady eighties, haute fashion, finance, and cuisine collided here. Owner Sirio Maccioni still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. *58 E. 65th St. (794-9292). (E) AE, CB, DC.*

Letizia—Upper East Side neighborhood Italian that treats everyone like a local. Try unusual pasta dishes like the half-moon ravioli filled with shrimp and broccoli rabe. *1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.*

Loui Loui Cafe—A bustling Italian bistro in a neighborhood full of 'em—this one has a wood-burning oven, a sidewalk café, and a menu full of pastas and grilled meats. *1311 Third Ave., at 75th St. (717-4500). (M) AE, DC, MC, TM, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. A dining room that seats 200 people, complete with live music and wandering belly dancers. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Mulholland Drive Cafe—A very singles-bar scene that breeds a room full of regulars who stay for Italian-accented American meals with a California feel. Settle into comfortable banquettes and listen to live jazz. Yes, that was Patrick Swayze, but that figures—he owns the place. *1059 Third Ave., at 63rd St. (319-7740). (M) AE, DC, MC, TM, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

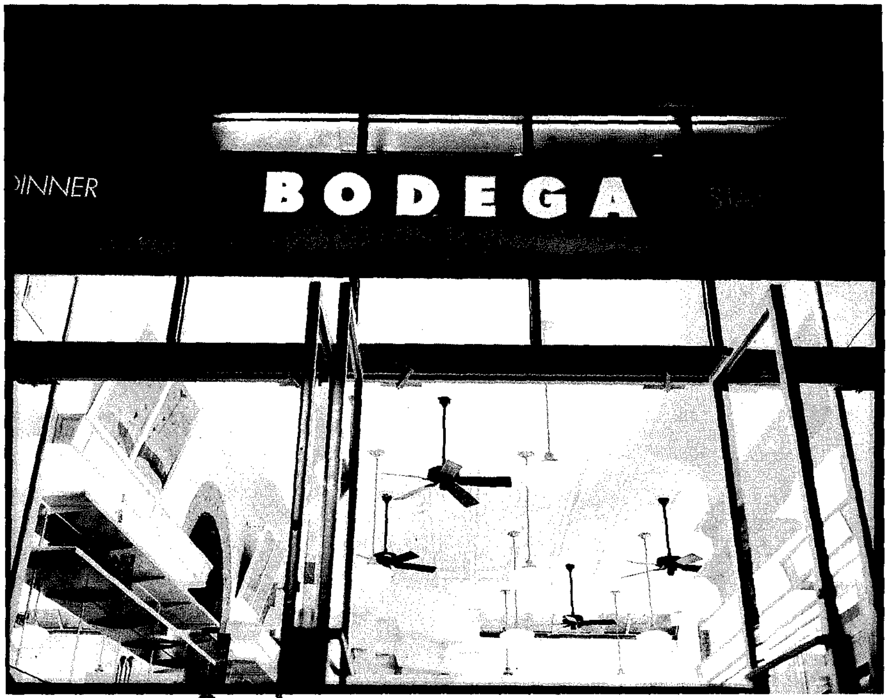
Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Piccolo Pomodoro—An Upper East Side trattoria decorated with Italian movie posters. Dine outdoors on grilled vegetables, agnolotti stuffed with porcini mushrooms, and angel hair with lobster and Manila clams. *1742 Second Ave., nr. 90th St. (831-8167). (I–M) AE, MC, V.*

Pomodori—An uptown Italian bistro "with Mom in the kitchen" and an outdoor café. Grilled meats, fish, and pastas like cavatelli al cartoccio. *1425 Second Ave., nr. 74th St. (472-5225). (I–M) ($).*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, chef Andrew D'Amico is among the



Opening The Mouths of Babes

"All these people came into these old loft buildings and started procreating, and no one wants to cook" is Odeon chef Stephen Lyle's explanation for opening the kid-friendly Bodega across the street from his own, grown-up kitchen. The menu's home-style, cross-cultural comfort food—BLTs, portobello-and-feta burritos, and focaccia sandwiches—will be available for takeout and delivery, and, as at any good neighborhood bodega, the doors will stay open from breakfast through late night. (136 West Broadway.)

Photograph by Bernd Auers.

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Illustration by Margaret Hewitt

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Staffed entirely by identical twins. Enjoy a wonderful prix-fixe Sunday brunch ($9.95). Includes a complimentary beverage. Large Outdoor Garden; large groups welcome; private parties available from 15-150 people; children friendly. Hours 11 a.m.-3:30 p.m. Every Tuesday is twin lobster night. Two 1/4 lb. lobsters, $16.95. All major credit cards.

city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Zucchero—An Upper East Side Italian restaurant, with—of course—an outdoor café, and zesty fare like coniglio molisano, galletto alla griglia, and seafood salad. Pasta too. *1464 Second Ave., nr. 76th St. (517-2541). (I–M) ($).*

Above 60th Street, West Side

Artepasta—Extremely affordable pasta palace with bright murals on the walls and unexpected extras like veal capriciossa and salmon carpaccio. An unlimited champagne brunch reels 'em in. *106 W. 73rd St. (501-7014). Also, 81 Greenwich Ave. (229-0234). (I–M) ($).*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. *685 Amsterdam Ave., at 93rd St. (961-0574). (I–M) AE, MC, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

O'Neal's—A standby for pre- and post-theater dining, this Lincoln Center restaurant serves American food like potpie and ribs in a room designed to convey the feeling of Old New York. Live music on weekends, and kids eat free on Sundays. *49 W. 64th St. (787-4663). (M) AE, DC, DS, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Gargiulo's—On its own block, with a fortress to fend off the encroaching pathos of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. *2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.*

Lundy Bros.—A restored Brooklyn landmark serving a wide-ranging menu of fish, pasta, chicken, and steak but specializing in fresh seafood. Don't miss the raw bar or the reconstructed shore dinner. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Gianni's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. *75–61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. *44th Dr. at the East River (718-482-0033). (E) AE, CB, DC, MC, TM, V.*

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. *1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.*

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. *296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) ($).*

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. *1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.*

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Radio Highlights

Symphony Hall—6/19: J. Stamitz's Clarinet Concerto in B flat and Beethoven's Symphony No. 4 in B flat, Opus 60. 6/20: Beethoven's Leonore Overture No. 3, Opus 72a, and Tchaikovsky's Piano Concerto No. 1 in b flat. 6/21: Brahms's *Tragic Overture*, Opus 81, and Symphony No. 3 in F, Opus 90. 6/24: Wagner's *Tannhauser:* Overture and Brahms's Violin and Cello Concerto in a, Opus 102, *Double.* 6/25: Tchaikovsky's Symphony No. 5 in e, Opus 64, and G. Charpentier's *Louise: Depuis le Jour.* 6/26: Dvorak's *The Noonday Witch*, Opus 108, and Beethoven's Symphony No. 5 in c, Opus 67. 6/27: Haydn's Trumpet Concerto No. 2 in C and Saint-Saens's Symphony No. 3 in c, Opus 78, *Organ.* 6/28: Joachim's *Henry IV* Overture, Opus 7, and Borodin's Symphony No. 2 in b. WQXR, 96.3 FM.

Lyric Opera of Chicago—6/22 at 1: Giordano's *Andrea Chenier.* With Kristjan Johansson, Aprile Millo, Sergei Leiferkus, Jane Shaulis, and the Chicago Opera Chorus. WQXR, 96.3 FM.

Cleveland Orchestra—6/29 at 1: Wagner's *Das Rheingold.* With Gabriele Fontana, Ildikp Komlosi, Margareta Hintermeier, Franz Josef Kappelman, David Gordon, Robert Hale, and the Cleveland Orchestra Chorus. WQXR, 96.3 FM.

Sunday Night Opera House—6/23 at 8: Berlioz's *Benvenuto Cellini.* With Nicolai Gedda, Jules Bastin, Christiane Eda-Pierre, Jane Berbie, and the Chorus of the Royal Opera House. 6/30: Puccini's *Il Trittico.* With Robert Merrill, Renata Tebaldi, Mario del Monaco, Giuletta Simionato, Fernando Corena and the Maggio Musicale Fiorentino. Lamberto Gardelli conducts. WQXR, 96.3 FM.

New York and Company—6/18: Veronica Chambers discusses her memoir of an underprivileged overachiever, *Mama's Girl;* Barbara Weinberg, the curator of the Winslow Homer exhibit at the Metropolitan Museum of Art. 6/19: William Kennedy on his new novel *The Flaming Corsage;* Nancy Friday discusses *The Power of Beauty;* David Shaw talks about *The Pleasure Police.* Every day from noon to 2 P.M. on WNYC, 820 AM.

Casper Citron—6/22 at 10 P.M.: Valavanur A. Subramanian, M.D., director of the Department of Surgery at Lenox Hill, does new coronary-bypass surgery that allows patients to go home after 36 hours; Charlie Le Duff, a New York *Times* reporter who spent a week in New York posing as a blind man, aided by Orlando Fiol, a musician and student from the Helen Keller Institute; Hannah Pakula, author of *An Uncommon Woman: The Empress Fredrika*, talks about the making of modern Europe; Jules Bonavolonta, ex–director of FBI special agents, talks with former New York-branch director Jim Fox about organized-crime and drug investigations. WOR, 710 AM.

The Written Word

Keri Keriotis, Vittoria Repetto, Ron Drummond—6/17 at 6: Celebrating gay and lesbian pride. Mid-Manhattan Library, 455 Fifth Ave., at 40th St.; free.

Patricia Ireland—6/18 at 7:30: The president of the National Organization of Women will speak about her new book *What Women Want.* Barnes & Noble/Union Square, 33 E. 17th St. (253-0810); free.

William Kennedy—6/19 at 7:30: Reading from his new novel *The Flaming Corsage.* Barnes & Noble/Union Square, 33 E. 17th St. (253-0810); free.

Installation Century 21

UNESCO and Felissimo co-sponsored the international fashion competition Design 21 and came up with criteria—"expression of cultural identity," "respect for the environment," etc.—that seemed a bit amorphous. But in the hands of the world's best young designers, those abstractions begin to actually mean something. The 50 winning entries (one of which, a long coat, was made from a recycled cotton rag rug and Snapple bottle tops) go on view June 18 at F.I.T.'s museum.

Tony Kushner and Maurice Sendak—6/19 at 7: Reading Herman Melville. A Different Light Bookstore, 151 W. 19th St. (989-4850); free.

Jan Karron—6/20 at 7:30: Barnes & Noble, 1280 Lexington Ave., at 86th St.; free.

"It's Summertime": George Plimpton, Sharon Olds, Jennifer Levin—6/20 at 6:30: Reading from *Splash! Great Writing About Swimming.* 96th St. Branch of NYPL, 112 E. 96th St. (289-0908); free.

Samuel Delany, James Earl Hardy, Brian Keith Jackson, Bruce Morrow, and Robert E. Penn—6/20 at 7:30: Reading from *Shade: An Anthology of Fiction by Gay Men of African Descent.* Barnes & Noble/Union Square, 33 E. 17th St. (253-0810); free.

Brad Gooch—6/20 at 7: Reading from his new book *The Golden Age of Promiscuity.* A Different Light Bookstore, 151 W. 19th St. (989-4850); free.

Roman Bar-Or: Tribute to Joseph Brodsky—6/22 at 1: Reading both Russian and English poems by Brodsky, Vicki Karp, Michael Young, Eric Yost, Arthur Mortensen, and others. Belanthi Presents! 142 Court St., Brooklyn (718-855-2769); free.

Jane Read Martin, Patricia Marx, Roz Chast—6/22 at 2: Meet the creators of the Patty Jane Pepper books. Barnes & Noble/West, 2289 Broadway, 82nd St. (595-6859); free.

Poets House Benefit: A Poetry Walk Across the Brooklyn Bridge—6/24 at 6:30: A tribute to Elizabeth Kray; readings by Patricia Smith, Donna Masini, Galway Kinnell, and others; evening will conclude with a buffet supper at the Barge. Readings on the Brooklyn Bridge and the Fulton Ferry Landing (431-7920); ticket prices begin at $50.

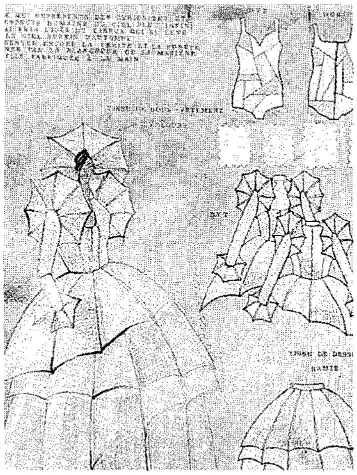
Peter Blauner—6/25 at 7:30: Reading from *The Intruder.* Barnes & Noble/Lincoln Triangle, 1972 Broadway, at 66th St. (595-6859); free.

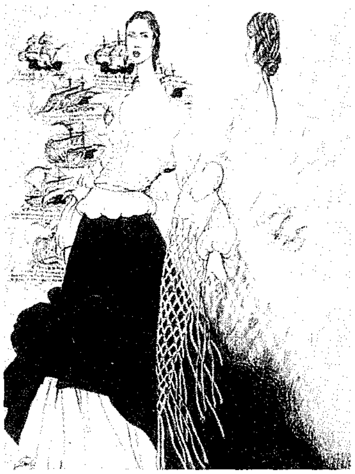
Junot Diaz and Richard Price—6/25 at 7:30: Contributors to the latest issue of the *Paris Review.* Introduced by George Plimpton. Barnes & Noble/Union Square, 33 E. 17th St. (253-0810); free.

Walter Mosley—6/26 at 7:30: Reading from his mystery *A Little Yellow Dog.* Barnes & Noble/Union Square, 33 E. 17th St. (253-0810); free.

Grace Shulman, Matthew Laufer and Open—6/30 at 4: Hosted by Michael Graves and Natalie Layzell. Le Poeme Cafe, 14 Price St.; $3 contribution.

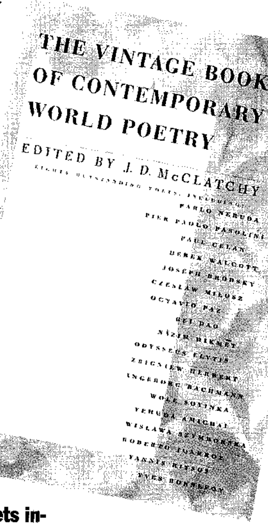
Frank DeCaro—7/2 at 7: Reading his new humor book *A Boy Named Phyllis: A Suburban Memoir.* A Different Light Bookstore, 151 W. 19th St. (989-4850); free.





In Print
World's Fair

"Poetry knows no borders," says the Russian Andrei Voznesensky. "It has no capitals and no provinces. Languages are many but poetry is one." Thus, one can read Palestinian poet Mahmoud Darwish and Israeli Yehuda Amichai oblivious to the fact that they represent (at least nominally) opposing sides of the political spectrum. Both are among the 80 poets (from four continents) that make up *The Vintage Book of Contemporary World Poetry* (Random House; $15). It's a daunting task, coming up with a single volume that successfully juggles the desire for local color with a uniform standard of quality; what editor J. D. McClatchy sought to create was nothing less than a poetic equivalent of the global village. The village turns out to have some missing persons, but McClatchy anticipates this objection. Poets from Britain, Ireland, the United States, Canada, New Zealand, and Australia are excluded because they are easily accessible. The paucity of women, meanwhile, is "not an omission but a sad fact . . . I am restricted to what has been translated into English—and that in turn depends upon the convictions and whims of publishers." Despite the omissions and limitations (McClatchy's "universal" standards are rather inevitably Western ones), the anthology is a rich mix of both the long-established and the undercelebrated—a preponderance of the latter, mysteriously, are Scandinavians. Poets include perennial Nobel Prize bridesmaid Bei Dao; France's Yves Bonnefoy; Denmark's Henrik Nordbrandt; Mexico's Octavio Paz; Russia's Joseph Brodsky; and Nigeria's Wole Soyinka (with translations by Elizabeth Bishop, W. S. Merwin, Ted Hughes, and Seamus Heaney). **ONDINE COHANE**



Lectures and Panels

Washington Couples Speak Out—6/18 at 8: PBS talk-show host Charlie Rose interviews Cokie and Steve Roberts and Eleanor Clift and Tom Brazaitis about the special challenges of living and working in Washington, D.C. 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

Books Into Film—6/18 at 8:30 A.M.: A Random House Literary Breakfast, moderated by Harold Evans. Panelists include David Brown, E. L. Doctorow, Nicholas Hytner, Susan Lyne, Gregory Mosher, and Mira Nair. Barneys New York restaurant, mad.61, 10 E. 61st St. Tickets are priced at $35 per person and are available on a first-come, first-served basis. Cash and checks are accepted; credit cards are not. Call 940-7480 to reserve a seat.

Linda Fairstein—6/25 at 8: Fairstein is America's foremost prosecutor of crimes of sexual assault and domestic violence. She has run the Sex Crimes Unit of the district attorney's office in Manhattan for more than two decades and is author of the recent book *Final Jeopardy*. 92nd St. Y, 92nd St. and Lexington Ave. (996-1100); $18.

Tours

Moonlight Walk in Central Park—6/19 from 7:30 to 10 P.M.: A rare opportunity to stroll through Central Park by the light of the moon, accompanied by an urban park ranger and a police escort. Watch for the seasonal changes of animals, plants, and bodies of water. For reservations and information, call 996-1100; $15.

Brooklyn Bridge to Brooklyn Heights at Twilight—6/22 at 4: A walking tour across the Brooklyn Bridge and through the city's first suburb, focusing on the history, architecture, and people of this unique area. Stops include Plymouth Church, Walt Whitman's childhood home, the A. A. Low Mansion, and the Brooklyn Historical Society. For meeting site and further information, call Big Onion Walking Tours at 439-1090. $9; $7 students and seniors.

Ferryboats and Ferrymen—6/23 from 11 A.M. to 3 P.M.: This tour of the Staten Island Ferry district commemorates the anniversary of the first sailing of the Fulton Steam Ferry from Brooklyn in 1815. Hear the history of New York ferries and tales of the great New York ferrymen. For reservations and information, call 996-1100; $16.

***The New York Times* Centennial Tour**—6/27 from 10 A.M. to 3:30 P.M.: Tour the New York *Times*'s headquarters, then view two exhibits commemorating the 100th anniversary of Adolph S. Ochs's purchase of the paper. (the Museum of Modern Art's show "Pictures of the Times: A Center of Photography from *The New York Times*" and at the New York Public Library, "Headlines, Deadlines, Bylines: A Century of *The New York Times*." For reservations and information, call 996-1100; $35 (includes admissions).

Artists' Studios of Williamsburg—6/30 from 10 A.M. to 5 P.M.: Visit several artists in the thriving community of Williamsburg, Brooklyn. Meet painters, sculptors, glass blowers, musicians, and other artisans on this all-day tour. For reservations and information, call 996-1100; $18.

Exhibitions

The Changing Face of Beauty—6/26 to 7/6: An exhibition charting the evolution of ideals of female beauty over 150 years, from Edith Wharton's heroines to twenties and sixties (and nineties) androgyny. On display will be archival photographs and objects from institutions and private collections. Parsons School of Design, 560 Seventh Ave., at 40th St.; free.

Sports

Baseball

Yankees—With important series coming up against inter- and intradivisional rivals Cleveland, Baltimore, and Boston, the Yankees would be well advised not to ignore the home-and-home with the Twins that sandwiches these games. Somehow Minnesota's Tom Kelly manages to alchemize his share of wins while fielding a team of Chuck Knoblauch and assorted Chips, Reboulets, and Stahoviaks. Vs. Minnesota 6/17–6/19. Mon. and Tues. at 7:35. Wed. at 1:05. At Cleveland 6/21–6/23. Fri. at 7:05 (Ch. 11). Sat. and Sun. at 1:05 (Ch. 11). At Minnesota 6/24–6/26. Mon. and Tues. at 8:05. Wed. at 1:15. Vs. Baltimore 6/27–6/30. Thurs. (Ch. 11) and Fri. at 7:35 Sat. at 1:05. Sun. at 1:35 (Ch. 11). Vs. Boston 7/1–7/3. Mon. and Tues. at 7:35 (Ch. 11). Wed. at 1:05. All other games on MSG. Call 307-7171 for ticket info.

Mets—It's astounding that despite their mediocre season thus far, the Mets have four everyday players who merit serious All-Star consideration: Both *Über*-shortstop Rey Ordonez and second baseman Jose Vizcaino are among the best at their positions in the NL. Todd Hundley, when not threatening to decapitate Steve Avery, has blossomed into the Toy Piazza. And Bernard Gilkey is fast making fans forget everyone who preceded him in left. Even more astounding is talk that all the Mets need is a little *pitching*. Didn't the Mets have 105 eligible starters competing for a spot in the rotation in spring training? Whether the Mets are a .500 team, a sub-.500 team, or a wild-card contender, now is not the time to panic. Though they've proved they can beat Atlanta, they're still not in the same league; but then, neither are any of the other NL clubs, playoff contender or no. At Pittsburgh 6/17–6/19. Mon. at 3:05. Tues. and Wed. at 7:35 (SC). 6/20–6/23 vs. Cincinnati. Thurs. and Fri. at 7:40. Sat. at 7:10 (SC). Sun. at 8:05 (ESPN). 6/24–6/26 vs. Colorado. Mon. and Tues. at 7:40. Wed. at 1:40. 6/28–6/30 at Houston. Fri. (SC) and Sat. at 8:05. Sun. at 2:35. At Philadelphia 4/1–4/3 (TV schedule TBA). Mon. and Tues. at 7:35. Wed. at 7:05. All other games on Ch. 9. Call 307-7171 for ticket info.

Soccer

MetroStars—New coach Carlos Queiroz nearly had a heart attack before his first game—and the day went ignominiously downhill from there. The next two games, however, saw improved performances: a win and a draw with European legends (and Queiroz's former team) Real Madrid. By the fourth game, though, the Metros were back to their bad-dog ways, losing, in a game Queiroz called his worst ever, to clever Los Angeles 4–0. Look for more of the same until Tab Ramos and Roberto Donadoni return from their patriotic tours of duty. Wed., 6/19, at 7:30 vs. the Dallas Burn. Wed., 6/26, at 7:30 vs. the Kansas City Wiz. Sun., 6/30, at 2 at the Columbus Crew (Univision, Ch. 41).

Basketball

Now that that NBA nonsense is over with, we can get down to some real b-ball in venues where the Sonics' punk laydown in the finals would get laughed (and trash-talked) off the court:

The Entertainer's Basketball Classic—This NCAA-sanctioned summer classic is what's commonly referred to as the Rucker, the legendary Harlem tournament that has showcased the schoolyard artistry of everyone from Connie Hawkins to Minnesota wunderkind Kevin Garnet. Holcombe Rucker Park, 155th St. at Eighth Ave. Mon.–Thurs. at 6 P.M. Sat. and Sun. at noon. Call 246-6299 for more info. Through 8/13.

The Pro Am—This is Anthony Mason's tournament (he plays for the Prime Time team). Six to eight teams comprised of pro and amateur players compete at the Corona Louis Armstrong Center, 108th and Northern Blvd., Queens, and at Riverbank State Park, 145th St. and Riverside Dr. Mon. and Wed. at 6:30 and 8:30 through 8/5.

West 4th Street—The Cage at the W. 4th St. playground has been home to some of the most competitive basketball in the city for years, and is an entertaining diversion for anyone dodging Sixth Avenue traffic, sidewalk magazine and incense hawkers, and meandering tourists. Mon.–Fri. at 6. Sat. and Sun. at noon. 6/17–8/13.

Nike—Who does Shaq think he's fooling? Until Michael retires, this is a Nike planet. And this is their tournament. Hunter College, 68th St. at Lexington Ave. Through 8/18. Tues. and Thurs. at 6:30 and 8:30. 6/17–8/18. Call 505-9494 for more info.

Running

New York Road Runners Club—Sat., 6/22: The Run to Home Plate features both a 5K/3.1-mile run (10 A.M.) for adults from Flushing Meadow Park to home plate in Shea Stadium and a Minor League Run (9:15 A.M.) for kids ages 2–14 from the stadium parking lot behind center field to home. Sun., 6/23, at 10 A.M.: The 1.7-mile Strollercize Walk at the 72 St. Transverse in Central Park benefits the Starlight Foundation. Wed., 6/26, at 7 P.M.: The Chase (or is it Chemical or is it Manufacturers Hanover?) Corporate Challenge No. 2 in Central Park (fax 557-3799 for more info). The 36th Annual Kurt Steiner Summer Series Race No. 5 in Prospect Park, Brooklyn. Sat., 6/29: The fifteenth annual Front Runners New York Race Lesbian & Gay Pride Run. At 9 A.M., the two-mile Community Challenge, which benefits the FRNY Charitable Foundation; at 9:30 the five-mile run. Call James R. Gibb of FRNY for more info (586-5117). NYRRC (860-4455; e-mail membership@nyrrc.org).

Etc.

The X Games—MTV Sports get off the air! (With apologies to the Dead Kennedys.) Remember Dan Cortese, the smarmy Burger King guy whose on-air persona virtually defined *Generation X* (at least in Mountain Dew commercials)? Last year, ESPN and ESPN 2, the more established sports network's splashy-graphics-laden cousin, invented the Extreme Games, basically, an entire Olympics of "sports" whose primary objective seems to be not your prosaic scoring but, ah, surviving. (Life *is* a sport.) And while we hate giving Cortese credit for anything other than making us want to kick in our television screens, shouldn't ESPN at least hire the dude for some expert analysis on the fine points of "falling impressively"? In and around Newport, Rhode Island, 6/23–6/30 on ESPN and ESPN2; check your listings for event times.

The National In-Line Basketball League Championship Game—The NIBBL has got your extreme sports *right here.* Try Rollerblading and boxing out the six-foot-eleven-inch Brian Williams of the L.A. Clippers on asphalt, as former NBAer Tom LaGarde (who created the sport of rollerbasketball three years ago) did in last year's league. The NIBBL championship game will be held at Tompkins Square Park Sat., 6/22, at 2. At 1, LaGarde will conduct a rollerbasketball clinic free of charge, which should please the nabe's anarchists and squatters to no end. Call 336-7831 for more info.

Long Island Wheelman Association Bicycle Race—Sun., 6/23, at 7 A.M. Prospect Park, Brooklyn. Call 516-321-7844 for more info.

Summer Fun in the Park—Morningside Park, Fri., 6/21, 8 A.M.–7 P.M. Kids activities include basketball, double dutch, handball, in-line skating, softball, swimming, and tennis. Morningside Recreation Center, 410 W. 123rd St. (280-0209).

Online

Boating Questions—Pennzoil Co. folks answer boat-maintenance questions on marine vehicles ranging from jet skis to pleasure craft. In the Fishing Forum on Compuserve: 6/17 at 9:15 P.M.

Barbara Sher—Therapist and career counselor who conducts workshops all over the United States and throughout the world, Sher has been featured on *Oprah* and in *The Wall Street Journal*, and the New York *Times*. Her new book, *Live the Life You Love*, shows you how to make your dreams possible in just ten easy steps. On Prodigy: 6/17 at 10 P.M.

KMFDM—Industrial legends KMFDM log on to SonicNet to talk about their new album called *Extort*, on Wax Trax/TVT records. On Prodigy in the SonicNet Music area: 6/18 at 7:30 P.M.

Christopher Darden—Prosecutor in the "Trial of the Century" speaks out about his book, the trial, and his professional relationship with fellow prosecutor Marcia Clark. In the USA Weekend area of America Online: 6/18 at 9 P.M.

Vegetarian Delights—Author Nanette Blanchard discusses her new vegetarian holiday cookbook *Tis the Season.* In the Vegetarian Forum on CompuServe: 6/19 at 9:30 P.M.

Andre Harrell—Chat with the new president of Motown, who fancies himself the Barry Gordy of the nineties. In the Black Entertainment Television area of Microsoft Network: 6/19 at 6 P.M.

National Geographic Online—Gilbert Grosvenor, president and chairman of the National Geographic Society, discusses the launch of National Geographic Online, In the CompuServe Convention Center: 6/19 at 10 P.M.

Suzi on Sex—Suzi Landolphi, a sex-awareness expert, has a new book, *Hot, Sexy and Safer.* She calls it a "frank and funny celebration of great, healthy sex." Chat with Suzi about your "issues" in the Night People area of Prodigy or on the Web [*http://nightpeople.prodigy.com*]: Thursdays, midnight to 2 A.M.

Joan Rivers—The comedienne claims Elizabeth Taylor is the only person who screams "hurry" to a microwave oven. Join in on the mean-spirited fun with the former talk show host in the WiseAcres.Jokes area of Prodigy: 6/25 at 11 P.M.

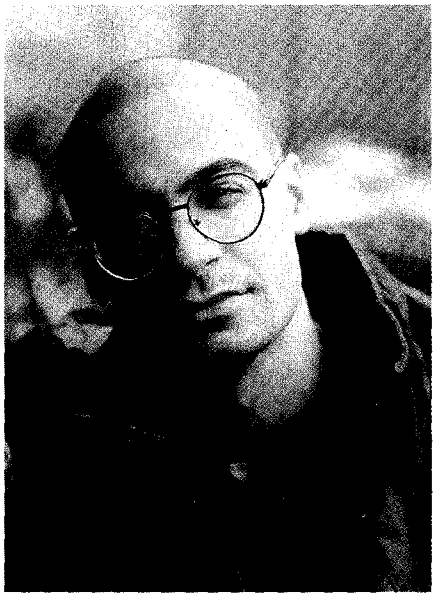
Jerry Stackhouse—Last year's No. 1 NBA draft pick, a current Philadelphia 76er, will take your questions. On America Online: 6/26 at 8:30 P.M.

Events

14th Annual PC Expo—6/18–6/20: More than 800 exhibitors displaying hundreds of new products with some of the top names in the computer industry making keynote speeches including Jim Barksdale of Netscape and Scott McNealy of Sun Microsystems. This is the place to be next week to see all the new product announcements and forge some strategic alliances. Javits Convention Center (801/655-8024) or [*http://www.shownet.com*]

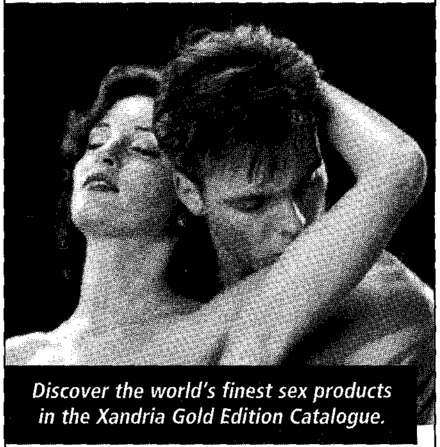
Geek Pride—6/18 at 6: New York CyberQueers invites you to a celebration of same-sex computerdom, American politics, and steamy weather at Crazy Nanny's. Entertainment includes comedian Sara Cytron, D.J. Marlow Palleja, and music group Y'ALL. 21 Seventh Ave. South (at Bedford St.) $25. E-mail to NYCQ@aol.com.

Send *comments/suggestions to runnette@dti.net*



Happening With the last few days of June, the literary lean season is upon us: No more 92nd Street Y readings, no more Books & Co. soirees, and even the *Poetry Calendar* goes on hiatus. George Plimpton and the Union Square Barnes & Noble, however, are undeterred. They host a June 25 reading by Junot Diaz (above) and Richard Price. (See listings.)

Photograph by Ken Schles.



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kids

Ground Rules:

● = free

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School's Out!...Swim...Sketch

Children's Events

Free Summer Programs—A bunch of free programs for kids, organized by the City Parks Foundation, is offered throughout the city during July and August. Among them are Swim Like a Fish swimming lessons for kids ages 3 to 14. The classes are given weekday mornings, in three-week sessions at thirteen different outdoor pools. To find out more, call John Hutchins (718-699-4219). Children take trips to zoos and museums when they aren't playing in the sprinkler at Summer Fun in the Playground, offered in parks around the city. To find out more about the day-camp program, call Cecily Halliburton (212-360-8271). Kids between the ages of 6 and 18 take Tennis Lessons twice weekly in a program that involves 7,000 around the city. Youngsters can borrow rackets, and compete, if they so choose, in weekly competitions. To find out more, call Mike Silverman (718-699-4225). Arts in the Parks brings professional musicians, puppeteers, magicians, and storytellers to parks around the city. For a schedule, call Cecily Halliburton at 212-360-8271. Ten carnivals, given on Sats. around the city, pull out all the stops with live music, sack races, puppet shows, junior-hoops basketball, and in-line skating. For a schedule of carnivals, call 212-360-8222.

Buskers Do—Is that a mime artist or a guy heading to work on Wall Street? Events at the weeklong Buskers Fare '96 include "Buskers for Kids," on the plaza at the **World Trade Center,** 6/25 from 12:30 to 2, and the "Buskers Ball" at the same location 6/28 from 6 to 10. During the Buskers Ball, admission to the World Trade Center's Observation Deck is free for children up to age 13. (See photo and caption on this page.) For a complete schedule of events, call 321-2875. ●●

Flotsam and Jetsam—Dorothy's ruby slippers from *The Wizard of Oz,* the top hat Abraham Lincoln wore the night he was shot, and a set of eight-foot prehistoric shark jaws are among the ephemera traveling around the country in the largest-ever moving-museum show—part of a celebration of the Smithsonian's 150th anniversary celebration. The show is at the **New York City Coliseum** from 6/11 through 7/24. 57th St. and Columbus Circle. Free tickets are available on a first-come, first-served basis every morning. It's also possible to reserve tickets by calling 1-800-913-8687; telephone orders carry a service fee of $3.50 per ticket. ●●

Backbone—**The American Museum of Natural History** adds a newly renovated and reorganized Hall of Vertebrate Origins and Orientation Center this week. The six halls, with the largest and most varied group of vertebrate fossils found anywhere in the world, tell the story of vertebrate evolution. Central Park West at 79th St. (769-5800); $7, $5 students and seniors, $4 children 12 and under.

Happening Outsider Art

Buskers Fare '96 unleashes 200 street performers on downtown Manhattan for a week of weirdness and frivolity. For a complete schedule of events from June 25 to July 2, including the infamous Buskers Ball, call 321-2875.

On Stage—*The Story of Millicent,* about a 6-year-old business tycoon, is performed weekends at 1 through 6/29. **Wings Theater Company,** 154 Christopher St. (627-2961); $6. Singer and illusionist J. P. Jarrett invites audience participation in a magic show Suns. at 1:30. **Theatre East,** 211 E. 60th St. (838-8528). Reserve: $12 for adults, $10 for kids under 12. Ayana Cahr tells the story of the African-American woman in the New World from the slave blocks of the South to the streets of Chicago in *She Who Weeps,* a musical performance. **Pink Inc.,** 62 Grand St., at West Broadway (941-1949); $10 for adults, $5 for kids. *Cinderella*—set in Spain—is performed daily at the **Swedish Cottage Marionette Theater** in Central Park (mid-park at 79th St.). For a schedule of performances, call 988-9093. Tickets are $4 for children $5 for adults. ●●

Angels in the Architecture—**Trinity Church,** housed in a 150-year-old building, welcomes families to a series called "The Quest for the Hidden Church" to celebrate its 300th birthday. Laura Simms will tell some great old stories that evolve into treasure hunts around the church for images in the architecture itself. 6/23 and 6/30 at 2. Corner of Broadway and Wall St. (602-0705); $2.

"Dolphin Doo-Wop"—Coney Island's **Aquarium for Wildlife Conservation** returns to its fifties roots with a dolphin show in the Aquatheater during "Dolphin Month," highlighting the talents, and fashion sense, of Presley the dolphin, Fonzie the sea lion, and an enthusiastic chorus of Atlantic bottle-nosed dolphins and California sea lions. Through 6/30. Aquarium hours are 10 to 5 daily. Call for aquatheater show times. Boardwalk at W. 8th St. (718-265-3474). General admission is $6.75, $3 seniors and children.

Art Smarts—Free classes for high-school kids are given at the **Metropolitan Museum of Art** during July and August. The classes, which use the museum's collection as a springboard for discussions, visits to other museums, and sketching, require no special skills. Classes include "Summer Sketching at the Met," given on Sundays in July from 10 to 11, in which students will sketch the human figure as seen in sculpture throughout the museum. "Introduction to the Metropolitan Museum of Art" is a one-session eye-opener, 7/3 from 11 to 12:30. For information and registration, call 650-2832. Fifth Ave at 82nd St. Kids ages 9 to 12 can try out a variety of artistic media—drawing, sculpting, printmaking, or watercolors—at a workshop called "4 Ways to Experiment with Art." **National Academy of Design,** 1083 Fifth Ave., at 89th St. (369-6795). Instruction, supplies, and snacks are included in the $90 fee. Reservations are required. 6/24 to 6/27 and 7/15 to 7/18 from 9:30 to noon.

Wild Things—**The Prospect Park Wildlife Center,** a zoo that is especially geared to children, has themed weekends during the summer that include crafts, games, and activities. 6/22 and 6/23 is "Barnyard Weekend," and 6/29 and 6/30 is all about "Wild Wallabies." For inquiries about weeklong morning programs in July and August,

Cue

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Puppet Still Life—"Puppets and Performing Objects in the 20th Century," a stunning assortment of exhibitionist stuff that includes a 19-foot-long Yupasaurus designed by Pat Olesko; animated figures from the recent animated movie *James and the Giant Peach;* a moving puppet stage designed by Alexander Calder; and works by Oskar Schlemmer, Fernand Léger, and Paul Klee are also on display. 6/12 to 9/28 in the main gallery of the **New York Public Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1630). Hours are Mon. and Thurs. noon to 8; Tues., Wed., Fri., and Sat. noon to 6.

Marching Band—The Youth Marching Band leads a parade from the steps of Brooklyn's Central Library at Grand Army Plaza to the **Prospect Park Bandshell,** where New York Mets pitcher Bill Pulsipher, jugglers, unicyclists, the CASYM Steel Orchestra, and master musician-storyteller David Holt hold forth to kick off "Power Readers 96," 6/23 beginning at noon.

If You Can't Beat 'Em . . .—Six giant robotic insects greet visitors at "BackYard Monsters: The World of Insects" at the recently expanded **New York Hall of Science.** Along with thousands of exotic specimens, a plethora of linked ant farms, insect-inspired art-making tables, and, yes, snacking, there are "insect-a-lectures" and the inevitable "Cinebug Festival." 6/22 through 10/27. 47-01 111th St., Flushing Meadows Corona Park, Queens (718-699-0005). Admission is $4.50, $3 for children (4-15) and seniors.

Central Park Cornucopia—"New York City Game Day: A Festival of Street and Board Games" has been declared, and kids playing hopscotch, stoopball, Monopoly, and Sony Play Station will be out in full force along with food, drink, and a performance by the cast of *Big,* 6/22 from noon to 3 at the **Central Park Arsenal,** at 64th St. But why wait for a festival to enjoy the park's swings, the in-line skating, and kite-flying opportunities or the sheer fun of rolling down a hill? Other perennial park pleasures include the **Carousel,** mid-park at 64th St., open daily 10:30 to 5 weather permitting (879-0244), 90 cents a ride; bike and rowboat rentals are at the **Loeb Boathouse** at 74th St., just east of mid-park (861-4137); hours are 10 to dusk daily; ID is required; watch model yachts race across **Conservatory Water,** 73rd St. on the east side of the park, Sat. afternoon—or rent sailboats 10 to 7 daily , except Sats. from 2 to 7; $7 an hour; a credit card or driver's license is required as security. Check out the new **Henry Luce Nature Observatory** at **Belvedere Castle,** where kids can see what a turtle pond looks like down deep, take a look at the local flora and fauna under a microscope, and borrow a pair of binoculars and a field guide for bird-watching in the Ramble. Mid-park at 79th St. For a schedule of free family programs, call 772-0210. For information about what's going on in Central Park, call 1-800-201-7275.

Check Mates—Kids can join in weekly chess tournaments in **Bryant Park** at 11 on Sats. through September. There is a $5 registration fee for each tournament. Also in the park *every* day of the week: games of Backgammon, checkers, dominoes, Go, and Scrabble, all for $2 a half-hour, with free lessons for children. Little kids can also sail sailboats in the not-so-very-large fountain for $1 a half-hour. Sixth Ave. bet. 40th and 42nd Sts. (302-5874).

Gizmo Central—**Sony Wonder Technology Lab** is a somewhat intimidating name for a wonderfully playful, albeit sophisticated, romp through technological marvels that can be readily appreciated by anyone—regardless of their computer affinity—over the age of about 5. Your own face and voice are digitally stored in a credit-card-type log-on devices so that your image and sound byte follow you through the exhibit as you track hurricanes and tinker with computer games. 550 Madison Ave., at 56th St. (833-8100). Hours are Tues. through Sat. from 10 to 6 and Sun. from noon to 6. (School tours have priority Tues. through Fri. from 10 to 1.) The museum is free of charge, and at peak times there is often a quick-moving line to get in.

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Pilobolus...Chagall's Music...Celtic Solstice

Classical Music

Tuesday, June 18

Vitebsk to Paris in Words and Music—A musical chronicle of Mark Chagall's life, in cabaret, art songs, and accordion pieces. *Jewish Museum, 1109 Fifth Ave. (423-3224), at 6:30; $15.*

New York Choral Society Summer Sings—Participatory choral readings all summer long, starting with Orff's *Carmina Burana*. *CAMI Hall, 165 W. 57th St. (247-3878), at 7:30; $8.*

Newband—Performs works by Partch, Drummond, and Le Baron. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $10.*

Wednesday, June 19

Vocally Vivaldi—Arias and ensembles from the operas; Glen Clugston, director. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; $20–$25.*

Galatea—Twenty-two-voice ensemble performs works by Hindemith, Ravel, and Strauss. *Church of St. Luke's in the Fields, 487 Hudson St. (255-2061), at 8; $10.*

Thursday, June 20

New Work New York—Sara Pearson, Patrik Widring, and Company in *Ordinary Festivals*, a work for 200 oranges and six dancers. *Bryant Park, Sixth Ave. bet. 40th and 42nd Sts. (922-9393), at 6; free.*

Bargemusic—Works by Enescu, Kodaly, and Schumann for quartet. Repeated on 6/23 at 4. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Friday, June 21

Celtic Solstice—Saxophonist Paul Winter presents an Irish-themed summer-solstice celebration. Repeated on 6/22 at 7:30. *Cathedral of St. John the Divine, Amsterdam Ave. and W. 112th St. (662-2133), at 4:30 A.M. and 7:30 P.M.; $10.*

Philip Glass Ensemble—The "Celebrate Brooklyn" festival kicks off with a live performance of his global new music. *Prospect Park Bandshell, Brooklyn (718-855-7882, ext. 52), at 7; free.*

Thursday, June 27

Piccolo Teatro dell'Opera—Cabaret to popular opera, from Bernstein to Weill, with chanteuse Joan Steinberg *Prospect Park Bandshell, Brooklyn (718-855-7882, ext. 52), at 7; free.*

Bargemusic—The Peskanovs (and Polina Vyshko) perform works by Beethoven, Poulenc, and Chopin. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

New York Choral Society Summer Sings—This week: Mendelssohn's *Elijah*. *CAMI Hall, 165 W. 57th St. (247-3878), at 7:30; $8.*

Friday, June 28

Bargemusic—All-Schubert program, including the *"Trout" Quintet*. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; $15–$23.*

Sunday, June 30

North American Children's Chorale—Performs the New York premieres of works by David Brunner and James Mulholland with the New England Symphonic Ensemble. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 2; $10–$49.*

Bargemusic—See 6/27, at 4.

Opera

American Chamber Opera Company—Presents *Beast and Superbeast*, four chamber operas based on stories by Saki. 6/20, 6/21, 6/24, and 6/25 at 8. *Dicapo Theater, 184 E. 76th St. (781-0857); $20.*

Met in the Parks—Verdi's *Aida*, 6/18 at 8, *North Meadow, Central Park;* 6/21 at 8, *Cunningham Park, Queens.* Puccini's *Turandot*, 6/19 at 8, *Juniper Valley Park, Queens; free.*

Louisiana Purchase—See Theater listings.

Dance

Bill T. Jones/Arnie Zane Dance Company—Bill T. Jones presents six new dances. 6/18–6/22 at 8, 6/23 at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Pilobolus—America's favorite dance acrobats return for a monthlong engagement. 6/25–6/29 at 8, 6/29 at 2. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $30.*

Complexions: A Concept in Dance—Former Alvin Ailey dancers Dwight Rhoden and Desmond Richardson present a new program. 6/28 and 6/29 at 8. *Alice Tully Hall, Lincoln Center (721-6500); $15–$25.*

New York City Ballet—*A Midsummer Night's Dream* from 6/25 to 6/30. 6/18–6/22, 6/25–6/29 at 8, 6/22 and 6/29 at 2, 6/23 and 6/30 at 3. *New York State Theater, Lincoln Center (870-5570); $20–$62.*

American Ballet Theater—*Don Quixote* on 6/21 and 6/22. 6/17–6/22 at 8, 6/19 and 6/22 at 2. *Metropolitan Opera House, Lincoln Center (362-6000); $18–$65.*

Paris Opéra Ballet—Nureyev's *La Bayadère*, 6/25 at 8, 6/26 at 2 and 8, 6/27 at 8, 6/29 at 2 and 8, 7/3 at 2 and 8. Preljocaj's *Le Parc*, 6/28, 7/1, and 7/2 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); $15–$80.*

Nrityagram Dance Ensemble of India—Indian classical dance. 6/18 at 8. *Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Lexington Aves. (772-4448); $15–$25.*

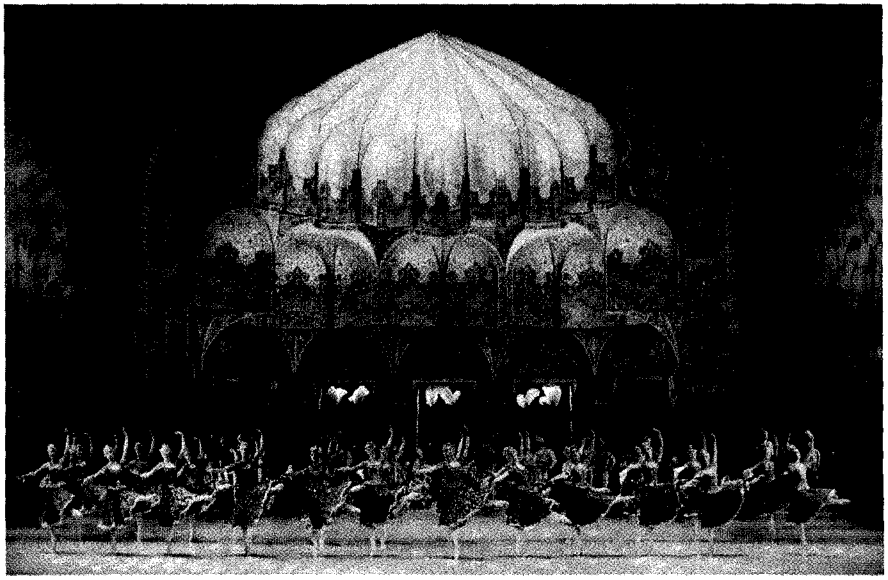
Anita Feldman Tap—Presents the N.Y. premiere of *A Pitch Is a Groove*, with composer Toby Twining. 6/19–6/22 at 8. *Bessie Schönberg Theater, 219 W. 19th St. (924-0077); $12.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Onstage
Parisian Pair

The Paris Opéra Ballet returns to the States for the first time in eight years with two revolutionary ballets—Rudolf Nureyev's 1992 'La Bayadère,' his final work for the company, and the American premiere of 'Le Parc,' a 1994 work by young choreographer Angelin Preljocaj. At the Met June 24 to July 3.



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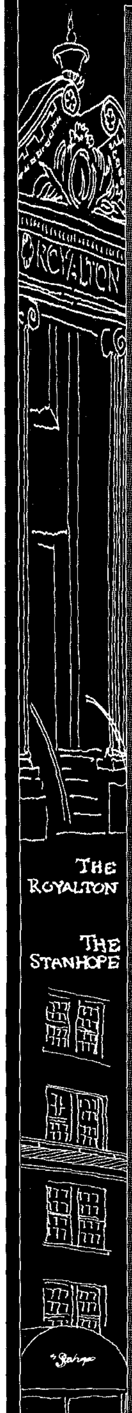

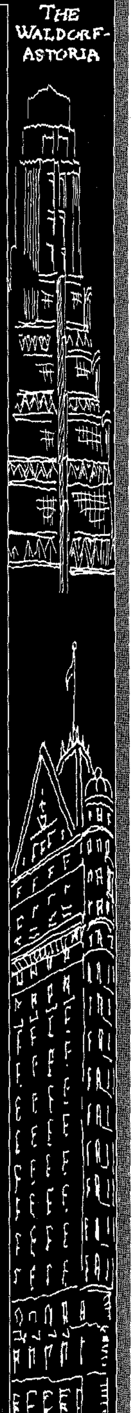

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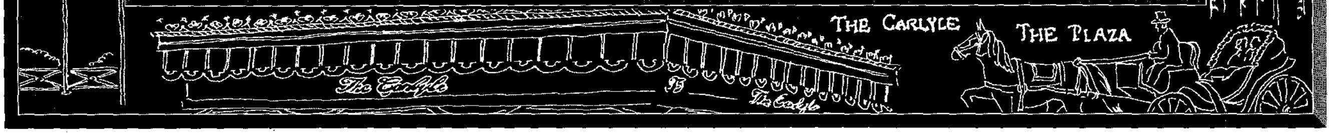

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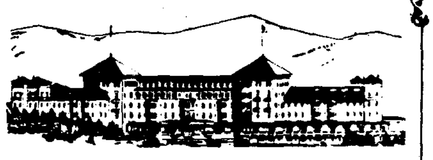

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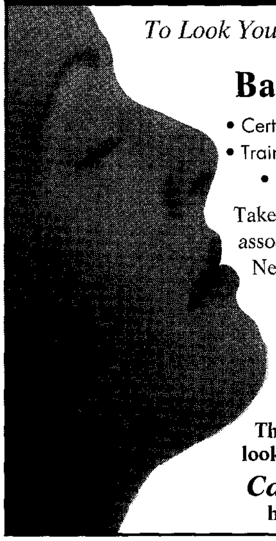

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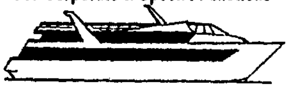

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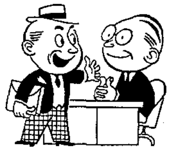

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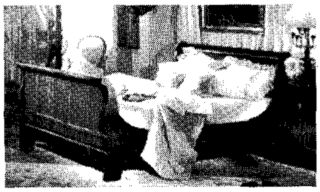

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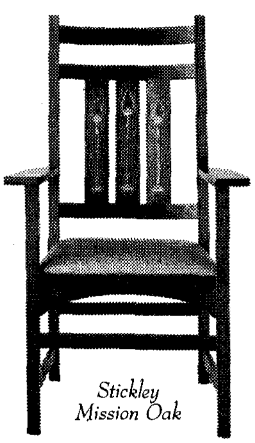

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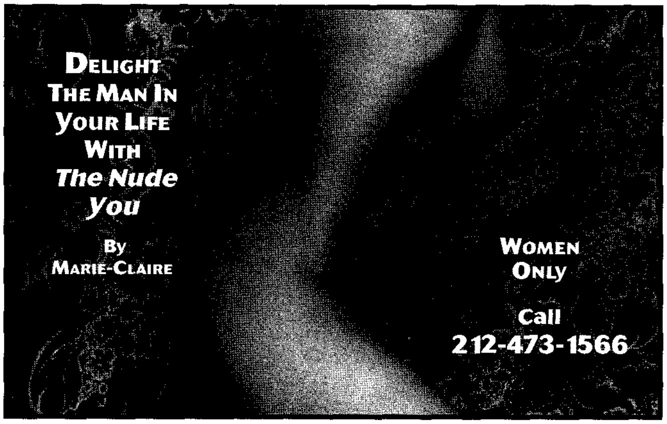
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Strictly Personals

To Reach The Unreachable Star—All my life I've reached for the unreachable, and have been fortunate to obtain many of them. One, though, remains elusive: the other half of my heart and soul - an adventurous, romantic and sophisticated woman who has a tremendous depth of spirit and an intelligence level second to none...an individual who sets her own path in life, while considerate to others in the process. Stunning on the inside as well as on the outside, she possesses great warmth and understanding, has the desire to truly love another individual and knows to be a recipient of love is one of the greatest treasures of all...a woman who equally enjoys a glass of wine on the beach at sunset, as well as dinner in the finest restaurant, for she knows that it is not where you go but who you go with that is truly important. A rare woman indeed... 38-year-old, 5'11", Jewish CEO, seeks all the above for a partner in life. A Jewish woman over 5'5", mid 20s to mid 30s, who knows each day is a precious gift. In every aspect of my existence, whether it be mentally, physically, emotionally or spiritually, I continually try to improve. Being extremely athletic and having modeled in the past, I'm sure you will be very pleased with the physical side of me. However, I consider my most important assets to be the caring and giving side of myself and how I value the feelings of other people. I realized a while ago that true wealth in life are family and friends. The interests that I have are too numerous to mention here. Let me just say I truly try to enjoy every day. I have been blessed in many ways and very happy with my life, but I know the most important piece is still missing. If you would like to respond, I would appreciate a letter about yourself and a recent photo, please. 8421 ✉

Looking For Last Love—Very pretty, NYC Jewish professional woman, brunette, blue eyes, 5'7", financially secure, cultured, caring. Loves art and antiques, sailing, although sill "learning the ropes". Seeking similar in successful Jewish man, 46-56. 8474 ✉ ☎

Love Story—Attractive white male, 32, 5'10", 170 lbs, exceptionally successful, very generous. Loves international traveling. Seeks love and marriage, 20s-40s. Note/phone/photographs necessary. 8504 ✉

Younger And Eager—To please you. I'm 36, intelligent, easy on the eyes, loyal, seeking sensuous and loving older woman, 46 plus, for spoiling and pampering. Note/photo/phone, please. 8442 ✉

If You Don't Take A Chance...—You don't stand a chance. Brainy, sincere, elegant, very attractive (38, 5'7"), very athletic (avid skier, tennis player, runner), cultured Russian/Jewish professional - seeks very intelligent, optimistic, tactful, successful gentleman. Honesty, sincerity, kindness and sense of humor are important. 8526 ✉

You Found Him—The perfect Wasp: 6'5", handsome, fun-loving and commitment-ready. A class act, too! Patron of the arts, fabulous cook, sailor, skier and international traveler. Am warm, easygoing, stable, secure. The catch of a lifetime for a smart, spirited female, 28-40. Photo, please. 8509 ✉

Two Different Worlds - Part II—I wish to take this opportunity to thank all those who responded to the recent ad submitted for my benefit. While I'd like to claim total shock at its appearance, I cannot. However, what did take me by surprise was the level of sincerity in so many of the responses. I was both touched and somewhat saddened. It made me realize how many truly fine people there are in New York (and elsewhere), and that it really is a shame that we don't all have that special someone in our lives. Although most of you would never seriously consider placing a personal ad, may I suggest that you do so. The quality of the responses may pleasantly surprise you, too. I think you all have great courage and integrity, and I wish us all well in our quest. 8524 ✉

Be Real—Be bright, be witty, be fun, be 40-50, be attractive, be athletic, be a man. And I'll be a brown-haired, blue-eyed beauty, with a slim figure, style and class, who is athletic, enjoys NYC, is at home in the country, likes to travel and loves to laugh. Be real quick, so we can be together. Note/photo, please. 8515 ✉

Smart About Life, Stupid About Men—Young 40s, divorced Jewish female (with teenager), lives NJ. Attractive, petite, thin lady, mature and childlike, strong and soft, serious, fun, passionate, juggler of demanding life. Loves: kids, reading, Caribbean beaches, dancing, yoga, relationships, creating and unraveling chaos. Seeks a man who is attractive, spiritual, erotic, accepting, comfortable with your success (and mine!), not "spoiled" by life, people, drugs, alcohol or excess baggage... looking for "the real thing". Please send photo and letter. 8441 ✉

Warm, Handsome Professional Man—Very well-educated, with advanced degree, financially successful executive, early 40s, former Midwesterner, nonsmoker, no dependents, 5'11", athletic build, full wavy brown hair and gray eyes. Enjoys NYC and CT summer fun - fine dining, Lincoln Center, theater, as well as sailing, hiking and reading. Would like to share life's adventures with a well-educated, spirited, thoughtful professional woman with very high standards, who values a caring relationship, mutual respect and romance. Let's laugh together, become close friends, and build to a long-term, committed, loving relationship. Photo appreciated. Mine sent promptly. 8528 ✉ ☎

Good-Looking, Intelligent—Financially and emotionally secure Jewish exec, 56, fit, warm and romantic, enjoys theater, sports, movies, travel. Seeking a slim but shapely, pretty lady with similar interests, for fun times and lasting relationship. Photo/phone. 8486 ✉

Pretty Blond—Slim, 47, seeks man for friendship, love, commitment. 8424 ✉ ☎

Only 32 Cents May Separate You—From the warm, caring, sensitive, creative, vivacious, intellectual and sensual, auburn-haired beauty of your dreams. At 49, successful career behind me, financially independent as are you, I'm looking for my best friend and lifelong traveling companion. You're probably tall, extremely bright, definitely warm and loving. RSVP. 8455 ✉

Beautiful Renaissance Woman—Artist, marathoner, chef, seeks same for marriage. Serious responses only. 8430 ✉

The Story of Oh...Wow!—Harvard-educated man seeks beautiful, intellectual woman with latent lascivious leanings. I'm 45, tall, attractive, successful international investor, more attracted to brains than money, unconventional, politically incorrect, caring and well-traveled. You are 25-35, beautiful, well-read, prefer cooking and conversation to Lutece and the Hamptons - wild and adventurous, sensual. I'm seeking love and commitment, long legs and lingerie, candles and poetry, family. Send photo. 8589 ✉

Stop! In The Name Of...—Truly beautiful inside/out, slender, fit, smart, sincere, professional Jewish female, young 36, loves sports, music, animals. Seeks handsome, Jewish professional male counterpart, 35-45, for love, laughter and... happily ever after? Photo. 8520 ✉ ☎

Rx For True Romance!—A genuine, MD/PhD, scientist, incurably romantic nice guy, with humor, good looks, big heart, very fit, slim, tall, artistic, 41, fun. Seeks a deep love with a sincere lady under 36, bright, tallish, affectionate, for caring relationship, family. Phone/photo necessary for reply, please. 8582 ✉

Beautiful, Sexy Jewish Female—Blond, 40, very smart, successful and secure, down-to-earth, good sense of humor, looking for handsome, smart, very successful professional, fit Jewish man, for love and serious relationship. Picture/phone number necessary. 8401 ✉

Sincere Man In Slick Single World—Successful and handsome, 52 (looks 45), 5'8", fit, Jewish professional man, intelligent and highly educated, seeks pretty, intelligent, slim, mid 30s-mid 40s woman for loving, lasting, long relationship. Note/photo/phone. 8503 ✉

Romantic, Handsome CEO—42, 6', seeks lady, 30-45, with beauty, brains and a warm heart. Photo, please. 8452 ✉

Sparkly Green Eyes—Blond-haired lady, 42/5'6", attractive, generous, friendly, funny, open, creative, cultured/successful. Passions from the arts to the beach and unexplored territories. Seeks 35-45ish, outgoing, romantic, family-oriented/successful, down-to-earth man to share laughter and ultimately love. Photo please. 8485 ✉

A Pleasure To Hold And Behold—Fit, nonsmoking, professional, single white female, 37, 5'4", enjoys NYC and desires her male counterpart, 27-43, 5'8" plus, with no pets...for lasting, healthy, sunny and playful love. Prefer call. 8476 ✉ ☎

Sexy Jewish Woman—Who is successful, financially and emotionally independent, looking for same in Jewish man, 45 plus. Loves New England beaches, eating out, exotic foods, travel and prayer. Interested in trends, but not trendy. Dreams about going on a trek to Borneo or a place with similar spirit for freedom - then return to NYC. Likes spontaneity and new things. Excited about finding someone to share activities, love and romance. Note/photo. 8451 ✉ ☎

Street And Corporate Smart—5'5", 118, sophisticated, pretty, newly single, young-looking 36, with a sharp mind, incisive wit and athletic talent (loves golf). Desires a confident, articulate, financially secure "savior-faire" type who doesn't usually answer ads but trusts his intuition about this one. Photo optional. 8466 ✉ ☎

Looking For Asian Love—Male, 35, brown hair, blue eyes, very good-looking, 5'11", 165 lbs (never married), MBA, marriage minded. Looking for family-oriented Asian lady. Note/photo, please. 8432 ✉

NYC Television Journalist—Bright, beautiful, warm. Seeking smart, funny, secure professional - well-read, likes to travel. Tall, handsome, healthy, 38-48, nonsmoker. Special. Photo/note. 8397 ✉

Legal Knight In Shining Armor—Successful, emotionally secure, stable, affectionate, single, handsome attorney, 30s, who is an old-fashioned romantic gentleman, who likes theater, movies, the ballet, music, opera, walks on the beach, picnics in Central Park, dining under the stars, and cuddling in front of the fireplace...seeks sweet, pretty, fit, single white/Hispanic professional woman, 21-33 (nonsmoker), who has a good sense of humor, a dazzling smile, loving heart, and an unshakable belief in the magic of true love. Note/phone/photo. 8409 ✉

Ego Under Control—Handsome, athletic dentist, very young-looking 39, 5'8", slim, blue-eyed Wasp, into blading, tennis, music and good times. Most of all, you will find me honest and easygoing. Looking for an intelligent, slim, pretty lady under 40, for fun and future. Please send note/photo - will gladly exchange. 8512 ✉

Ruthless Businessman—Perfect gentleman...dynamic, handsome Manhattan CEO, 35 (NYU PhD '88), emotionally and financially secure. Seeks attractive, intelligent woman, 20-25, to fall in love with. I enjoy fine dining, skiing in Switzerland, Chanel, theater, Cote d'Azur, Bergdorf's, sunrise in Venice, Renoir, Bermuda, Mozart, scuba, Greenwich Village, U2, Hamptons, tennis and Versace. 7987 ✉ ☎

Hispanic Professional Male—29, 5'11", 180 lbs, dark hair and eyes, good-looking, honest, sincere, passionate, caring. Lives and works in NYC. Likes long romantic walks in the park, rides in the country. Looking for a special someone, great personality, spontaneous, well-educated, career-minded female. 8545 ✉ ☎

Tall, Slim, Pretty, Elegant And Loving—Very youthful 52-year-old, educated Jewish female, desires to share "The Remains of the Day" with a kind, cultured, energetic, attentive, successful and smart, quality man. Note/photo, please. 8447 ✉

City Girl, Country Heart—No fat, no cholesterol, accomplished professional woman by day, sensitive lady by night. I want to live and need to love. I love to laugh. I exercise to stay in shape and I dream to meet my mate. I'm 5'8", sexy, smart and Jewish, searching for seriously witty, athletic, established Jewish man, 5'10" plus, 40s, who wants to start playing by settling down and starting a family. Photo and note appreciated. 8523 ✉ ☎

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $36.50 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). All ads will run electronically on Compuserve. To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

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The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

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Beautiful, Exceptional JD—Young 30s, Wasp, classic good looks, long blond hair, blue eyes, feminine, 5'9", very slender, fit and athletic, highly Ivy-educated, a very successful, confident, passionate, kind and secure professional woman who loves to laugh, enjoys a balanced, active and upscale city/country lifestyle. Offering a very rare and very real combination of beauty, intelligence, substance, humor and heart. Seeking an equally exceptional man, 33-48, (212) preferred, tall, handsome, athletic, fit, educated, romantic, extremely successful and confident, who offers similar qualities and sincerely desires a fun, committed and loving relationship with his female counterpart. Let's not miss this one chance to meet. Note/phone/photo necessary. 8585 ✉

Handsome European Man—Early 30s, Christian, educated, cultured, successful, emotionally mature, seeks classy lady for friendship and romance. Note/photo/phone. 8596 ✉

Professional Black Female—40, slim, attractive, seeks sincere male. 8449 ✉

Unique Woman MD—Slim beauty with warmth, humor, spirit, optimistic nature, Jewish, 45 - seeks special man. 8557 ✉

Madison Avenue Executive—48, 5'10", 160, seeks attractive, single Jewish female, early/mid 30s, for value - for - value relationship/matrimony. 8601 ✉☎

Gay, Handsome Man—Successful, athletic, intelligent, kind, very well-built East Sider, late 40s, wants to meet a high-quality, very good-looking and interesting companion under 40. I'm not into bars or drugs. Very healthy, well-spoken, artistic yet modest. Picture. 8483 ✉☎

Mirthful Marketing Guy—Seeks witty, winsome woman who gets jokes, likes hugs and surprises. He's uncool, unpretentious and unloaded. He can cook, converse and commit. Very youthful 43, Catholic, well-read, athletic, bright and funny. Note/photo/phone. 8609 ✉

Low-Keyed Lady Musician—Sensitive, trim, pretty, 5'6", seeks loving match with mature, intelligent man, 50-60. 8473 ✉☎

New Release—Action adventure. Storyline: Jewish male looking for the love of his life. The challenging casting called for this role was for a woman in her late 20s-early 30s, bewitching, athletic, intelligent and funny. The role required her to be well-versed (hopefully) in blading, scuba, karate, biking and skiing. The producer knew such women were rare but never doubted their existence. Siskel and Ebert gave it two thumbs up. Each rental comes with free popcorn and a chance at the grand prize. To rent, please submit membership application with photo ID. 8425✉

Extremely Handsome—Accomplished gent, 50, seeks a happily ever after with a lovely woman who either has a child or does not wish to start a family. Note/photo - will exchange. 8554 ✉

You've Hit The Jackpot—With a gorgeous, sexy, fit Jewish woman, 33, 5'8", seeking true romance with a very handsome man, 32-40, successful, tall, sexy, fit/muscular, with style, integrity and class. You will definitely not be disappointed. Photo a must. 8611 ✉

Partner Wanted—Pretty, sexy, sweet, Jewish, youthful 40s, seeks handsome, kind, tall nonsmoker, successful man, 48-60, to love forever. Photo a must. 8440✉

Panache Required—Attractive male, 6', 60, athletic, well-educated (JD/MBA), seeks slim Christian female, 35-50, blond or redhead, nonsmoker. Photo. 8413 ✉

Pretty, Chinese, Petite—From well-educated family, seeks slim, kind, successful professional for marriage. 8469 ✉

Beautiful Dark-Haired Girl—28, millionaire, wants millionaire, 29-40, handsome, caring. Resume/photo. POB 1678, NYC 10021-0045

As Pretty As Elaine—And as funny as Jerry, Kramer's enthusiasm but with better hair - this striking, petite professional woman, 41, is looking for a secure, confident, good-humored man to share trips to the beach, movies, Central Park, sports and Seinfeld reruns. Happy in NY but comfortable in the suburbs, ready for a loving long-term relationship. Photo. 8496✉

Gorgeous Blue-Eyed Blond—28, seeks very handsome, successful gent for love, marriage, family. Note/photo (will exchange). 8448 ✉

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Professional NYC Man—53, seeks a good woman for love, marriage and family. I am warm, caring, sensual, bright, have a sense of humor, and seek a self-aware woman with similar qualities. I am 6' tall, slim, attractive and a nonsmoker. Prefer a partner who is a professional, of childbearing age, attractive, over 5'4" and slim. Photo please. 8446 ✉

I've Never—Placed or answered an ad before, but here goes... Me: 40s, very handsome (really), caring, monogamous, communicative, incurable romantic, 6', 180 lbs, athletic, professional, Jewish, looking for his equal. Desires you: 30s, 5'3" plus, slim, very pretty, wants a very special man for forever. I wasn't crazy about placing an ad, but this may be the only way we'll ever meet. Let's take a chance. Photo/note, please. 8561 ✉

Flower In Bloom—Slim, attractive, 48-year-old female professional, 5'5", blond hair, blue eyes, enjoys antiquing, theater, quiet evenings, dining out and dancing. Seeks secure gentleman who shares the same interests and is not intimidated by a successful rose. Note/phone/photo. 8468✉

Single Jewish Male—Polish-born, 60s, 5'4", slim, educated, nonsmoker, working, health-conscious, cultured, worldly, linguist - seeks slim, nonsmoking, educated Jewish female, 50-early 60s, prefer European-born. 8532 ✉

Attractive, Affectionate—Professional woman, 50s, seeks sincere, caring man, 50s-60s, for friendship plus. 8416 ✉☎

Simply Stunning—Well-educated, slender, warm and fun-loving, blue-eyed blond seeks successful man (40-55) who enjoys romantic dinners, travel and interesting conversation. Photo. 8467✉☎

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News Flash: Pretty Lady—Who loves animals (five), kids (zero), NYC and country home, recently available for sharp, honest, secure 40ish guy. Photo/note. 8620 ✉☎

California Girl—Pretty, fit/athletic designer, 30s, seeks hip, humorous, intelligent man, 30-35. Photo. 8414 ✉

Meet A Great Guy This Time!—Successful, handsome, 6', 180 lbs, Manhattan attorney, mid 30s, intelligent, hopelessly romantic, great sense of humor. Seeking an energetic, fun-loving, easygoing, slim and pretty white female, 20s, with similar *qualities, for summer fun...* 8450 ✉ ☎

Cary Grant/Robin Williams Combo—High-tech CEO, 39, *true romantic*, loves candlelight dining, fireplaces, travel, country inns, quality relaxing, etc. Seeks witty, professional, positive counterpart, 34-44, tired of the shallow bar scene, jerks, etc. Appreciates a real gentleman who treats her as an equal or better. Photo a must for response. 8513 ✉

Vibrant, Attractive—Successful woman wishes to explore new horizons with a dynamic and loving man. You are mid 50s-mid 60s, made your mark, are free as a bird and determined to fill your future with joy. Photo please. 8436 ✉

Asian Seeks Husband—Loving, bright, funny, 35-50, to cherish always. Letter/photo. POB 8395, NYC 10150

Gay White Male—48, husky body, nimble mind, Mediterranean values; seeks non-acquisitive person for monogamous relationship with mas alma. Note bene - my eyes are thieves. 8410 ✉

Seeking Handsome/Successful Italian—Pretty, slim, playful, honest, bright 36-year-old exec seeks special man to be her Prince Charming. Note/photo. 8505 ✉

Writer Seeks Permanent Editor—Strikingly attractive, spirited redhead, green eyes, 5'7", leggy, great figure, *seeks real man, 44-56, to share interests in* sports, theater, jazz...and to share a laugh. Mr. Right, please write or call: 8544 ✉☎

Good-Looking Mensch—Evolved, warm, keen, fit, 38. Seeks soulful, brainy beauty to share life's passions. Pix. 8613 ✉

An Inviting Smile—From a very sweet, warm, spirited, pretty, slim, 5'10", Jewish PhD, for a tall, bright, boyishly handsome, athletic, accomplished, very special gentleman, 40s, with an easy laugh, adventurous mind, kind spirit and passionate heart - one who does not forget the important things, yet can lose (find?) himself in mindless play, a great book or film, a bouncy tune or me... 8552 ✉ ☎

Masculine But Sensitive—Good-looking, green-eyed Jewish MBA, 29, 5'9", well-read, athletic, passionate, seeks an open-minded, pretty, playful, smart female under 31, to respect, make laugh and write poems about - long-term. Note/photo. 8621 ✉

Can We Talk?—Petite menschette, 33, seeks Jewish mensch, 34-40, who, *like* me, enjoys dining out, travel, sports and current fiction. I'm looking to meet someone who is family-oriented and knows what he wants. Note/photo/phone. 8619✉

Beautiful Chinese Lady—43, slender. Seeking educated, successful male, 45-55, for commitment, relationship. 8300 ✉ ☎

A Very Pretty Attorney—Is one way I've been described by others. I am also an accomplished professional, a bright, slender, green-eyed blond, young 30s, home in NJ. Seeking a handsome, successful professional Christian gentleman under 38, a best friend to share life, family, travel and keeping fit. No smoking/drugs/games. Photo/note a must. 8406 ✉

Handsome, Haimish And Holy—Seeks tall, attractive counterpart who is passionate in/out of shul. Professional, 38, 6'/190, athletic, educated. 8501 ✉

Daddy's Little Girl—Spoiled brat, 28, looking for my Prince Charming, with great job, love of animals, kids, sports, outdoors, parties, city/country life. Must enjoy being Jewish. 8556 ✉

Vivacious, Attractive—Cultured professional woman, 49, seeks gentle man to share the joys of life, nature, the arts, quiet evenings and laughter. 8522 ✉ ☎

Bring Him Home To Mother—Attractive attorney, 52 (very fit- looks 45), 6', 170 lbs, Jewish, intellectual, athletic, healthy life style, loves the arts. Seeks intelligent woman, 46 or under, with diversified interests. Note/photo. 8592 ✉

Classy Far-Eastern Lady Sought—33 plus. Baby boomer wants life/dance partner. Note/phone/photo helpful. 8598 ✉

Abracadabra—Magic without tricks. Sweet, sexy, successful professional female, 30, brunette, petite, slender, MBA, energetic. Enjoys the arts, sports, travel. Seeks intelligent, genuine, communicative professional male, 30-40, to share the magic. Note/photo/phone *ensures response.* 8470 ✉ ☎

Extremely Cute Jewish MD—Athletic, witty, sexy, fit male, 30, seeks pretty, slim, fit, smart lady to pamper. Photo. 8583 ✉

Special Woman Wanted—Is that you? This tall, athletic Jewish attorney (40) is seeking a woman, 29-36, to share all that life has to offer. Photo/phone a must for reply. 8508 ✉

Handsome, Articulate Professional—PhD, 39, athletic, genuinely warm, Jewish, seeks slim, pretty, intellectually curious woman, 27-39. Photo please. 8600 ✉ ☎

LI Via Morocco, Israel—Petite, French-Jewish, divorced, *sophisticated, attractive,* down-to-earth, warmhearted. Seeking Jewish Renaissance man, 45-55, 5'8" plus. Enjoys family, culture, creativity. Believes in friendship, mutual respect and nurturing. Note and photo. 8521 ✉

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Lilacs And Cashmere—*Branford and* Mahler, any ocean (any time), yoga and the Metropolitan. Pretty female, 36, hazel eyes and brown hair, big smile, bright mind, independent spirit - learning to nest. Seeking secure, successful, spiritual Renaissance man, 35-45, with strong friendships, ideas and sense of humor, *for "the whole magilla."* 8471 ✉

Very Handsome/Marriage-Minded—Single, successful Catholic professional, Italian-Latin, well-built, athletic, young 39, warm, caring, sense of humor, varied interests. Seeks single, warm, honest, pretty woman, 25-35, for marriage. Photo/note. 8407 ✉

Me: Good Guy—39, professional, non-*religious (bagels/lox),* enjoys movies, dining, exercise, jeans and the stars. Seeks You: aware, fit, hip, open, low-key, ambivalent about kids but has time to decide. For: lifelong relationship. Note/photo. 8548 ✉

Pretty NJ Professional—39, Hellenic looks and lineage, with one happy, well-adjusted child. Loves a Mancini score, intelligent discourse, long, soft kisses, exhibits at the Metropolitan, baseball, and lots more. Seeking one honest, kind-hearted, intelligent and romantic man, capable of emotional intimacy, for fun this summer and the next 40! 8567 ✉ ☎

Frankly Fabulous Female—Looks, brains, class, NY and Hamptons life style. Seeks home for her heart with qualified white male, 58-65. 8283 ✉ ☎

Tall, Handsome, Charming—Gentleman, 44, pin-striped, bearded, witty, intuitive, fit and Jewish, who loves ballet, jazz and yoga. Seeks beautiful, very bright, personable, stable, athletic, very fit, leggy woman, 35-45. Photo. 8477 ✉ ☎

British Lady—*50 plus (apparently),* attractive, creative and adventurous. Would like to meet humorous, successful American gentleman during future NYC visit. Photo and letter please. 8594 ✉

Come Out And Play—Jewish female, attractive, educated, athletic, creative, traveled, seeks similar Jewish male, nonsmoker, 35-48, who enjoys career yet knows how to play. Phone/photo. 8570✉☎

Seeking A Great Guy—To be my best friend and lover. I am a tall (5'9"), very pretty, slim, physically fit advertising professional, 39, with light green eyes and brown hair, who is outgoing, sensitive and passionate. I enjoy the theater, dining out, aerobic dance, biking and the outdoors. You are 35-45, single or divorced, professional, tall, attractive, fit, financially and emotionally secure, commitment-minded, caring and humorous. Note/photo appreciated. 8398 ✉ ☎

AAA Rated—Elegant, intelligent, vibrant and lots of pizzazz, besides being pretty, 5'6", blond, athletic and caring - seeks Jewish, accomplished, tall, commitment-minded professional male with integrity, 50-60. Phone/note/photo. 8605 ✉☎

Searching For A Special Friend—Warm, sincere, attractive, affectionate, mid 30s, nonreligious Jewish, Ivy-educated (with MBA) male, marketing/sales professional. Seeks caring, outgoing woman who's beautiful inside and out, fun to be with and easy to talk to. I enjoy music, museums, movies, travel, tennis and dining out, and seek someone to share activities, conversation and special times. Note/photo/phone, please. 8461 ✉ ☎

CT RN—48, attractive blond with personality, size 10, seeks handsome, successful gent, 50-60. 8610 ✉ ☎

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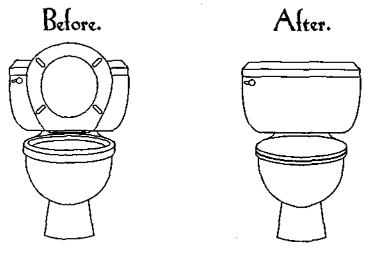
Strictly Personals



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Pretty Gosh-Darn Nice Jewish Girl—Looking for my loving life companion. I'm a sweet, attractive, fun, bright optimist with a great smile and nice figure, 5'5", 38. You're a warm Jewish guy, happy, kind, respectful, stable, good-tempered, smart, giving and purposeful, in your 30s-early 40s, who's just as ready as I am to meet your partner. 8591 ✉ ☎

Crazy For You—Romantic man seeks best friend to share a lifetime of love and happiness. I'm 40, 6', 175, athletic body, cute face (with a dimple), bald head, caring heart, affectionate and fun-loving, stable, healthy lifestyle. Loves beach, boat, sports, outdoors, travel, laughing, smiling and more. Photo a must for reply. 8422 ✉

LI Jewish Male—30, 6', 170 lbs - intelligent, sensitive, enjoys dining out, long walks, films, boating and horticulture. Seeks attractive, warm Jewish female for serious relationship, 21-25. 8412 ✉

Wanted: Witty, Wry, Nice Jewish Guy—32-40, with integrity, well-educated, by warm, keen, upbeat, pretty, professional Jewish woman, young 37, 5'3", slender, for wedded bliss. Photo helpful. 8487 ✉

Handsome Doc—43, dark/hazel, athletic, fit, hip, seeks very pretty, petite, fun female with warm heart/sweet soul, to 39. (212)/(201). Phone/photo. 8617 ✉

Jewish Prince, 1958—Seeks his Princess to share all that life and NYC has to offer. RSVP: POB 617, NYC 10101

Beautiful Jewish MD—Charming, sensitive, talented and fun. Seeks handsome, successful man, 41-49, with traditional values, for romance and commitment. Note/phone/photo, please. 8480 ✉

Affectionate Japanese Woman—Classy, cultured, athletic, down-to-earth, seeks attractive, sincere man, 50 plus, for long-term, warm relationship. 8481 ✉

Naturally Pretty—Loving, warm, charming, intelligent, tall and shapely, fun Jewish female, 28, is awaiting her man - smart, very successful, chivalrous, handsome, kind, attentive, for possible long-term relationship leading to marriage and family. A photo tells 1000 words. 8418 ✉

Committed Idealist—43, male, Legal Aid criminal defense lawyer, idealistic and politically progressive, Star Trek fan, Ivy-educated, socially inexperienced, late bloomer - would like to meet professional woman for lasting and fulfilling relationship. Photo/note/phone. 8519 ✉

Classic, Pretty, Affluent Lady—Seeks man in medicine, 55 plus. Photo. 8511 ✉

Not Unhappy Being Single—But always open to new friendships. Black female editor, 39 (a Naomi Campbell type), well-educated and well-rounded, seeks intelligent, kind and independent single male (35-50) to do fun things in NY. Extra points given to volunteers (Big Brothers, etc.) and mambo dancers. Letter/photo appreciated. 8490 ✉

The Best Is Yet To Be—With this single, NJ Jewish professional female, 51, class act - attractive, adventurous, funny, well-educated/traveled. Seeks like Jewish male for fun, friendship and Act III. 8463 ✉☎

A Lady With Class—Very attractive, successful, intelligent, sensuous 44-year-old with warmth, sensitivity, style, terrific sense of humor - desires late 40s-late 50s, special man who is trustworthy, attractive, successful and ready for a caring relationship. Photo/note, please. 8494 ✉ ☎

American-Israeli—42, seeks fun professional female for long-term relationship. 8499 ✉

Handsome, Divorced Male—54, 6', seeks slender woman for lasting relationship. Enjoys movies, theater, music, travel. Nonsmoker. Photo a must. 8576 ✉

Record Label Founder—Now that I've built a successful music company and traveled the world, I'm ready to meet the girl of my dreams. I'm 37, 6', perfect health, handsome and live alone in a large triplex in midtown. I'm seeking an attractive, educated woman, 22-30, who appreciates a great sense of humor and likes to live life to its fullest. No smokers or singers apply. Note, phone and recent photo would be appreciated. 8560 ✉

Gay Male—White, 61, healthy and in good condition, but lonely...seeks friend/companion to share my life. Note/phone. 8575 ✉

Summer In New York—Very successful, well-established white male seeks a 30-something female for love and marriage. I am 46, divorced, no children, a finance professional, Christian but nonreligious, tall, very athletic, amorous and adventurous, with a city/country life style. I have a broad range of interests and have the capacity to love and a willingness to share and compromise. You are young at heart, but experienced enough to know that something wonderful can happen during summer in New York. You enjoy champagne and sunshine, bubbles and balloons, ribbons and rainbows, mountains and museums. Please be caring and communicative, socially graced but a bit of a rebel. Note and photo are a must. 8408 ✉

Pretty, Athletic And Professional—35-year-old woman, seeks romantic, intelligent, successful and good-looking guy, 35-40, for fun and adventure. 8478 ✉

Tall, Trim, Handsome—Caring exec seeks elegant, slender, classy lady, early 50s. Note/photo. 8568 ✉

Petite, Blue-Eyed Blond—Widow, caring, vivacious (Jewish), "9 1/2", NYC/FL. Could happily become a "10" with loving, professional gentleman, 65 plus. 8555 ✉

I Hope To Make You Smile—Incurably romantic, kind, caring Jewish man, good values, sense of humor. Bright, educated, 41, never married, 5'10", slim, sensitive, respectful. Desire marriage full of warmth, love, laughter. Seek sweet, cheerful, intelligent Jewish woman, 25-37, strong values, to love, cherish forever. 8456 ✉ ☎

Mellow California Woman—Very pretty, new in NY, young 43, good shape, 5'7", nonreligious Jew. Intelligent, funny, sexy, loves the arts. Looking for the real deal with kindred soul - a happy, successful, secure man, 38-50. Note/photo. 8559 ✉☎

Manhattanite—Pretty professional, 33. Seeks Jewish man, same interests. 8616 ✉☎

Male Teddy Bear—30, Jewish, affectionate, sincere, successful businessman with varied interests, who enjoys the outdoor lifestyle as well as romantic evenings at home with someone special. Seeks caring, compassionate female, with zest for life, to create the memories that life is made of. Note/phone/photo. 8606 ✉

Beautiful Carpe Diemist—Diminutive, Jewish, fiery, accomplished, serious, mischievous, cultured, traveled Francophile seeks Mensa mensch (or close), Jewish, 35-50, intellectually alive, emotionally brave, spiritually alert, fiscally sound, worldly-wise but sense of wonderment still intact. You dare mightily, succeed often and are ready to build a shared life. Nongeneric letters only. 8507 ✉ ☎

Successful Businessman/Scholar—From Europe, seeks accomplished, professional Asian lady. 8438 ✉

Grab A Tiger By The Tail—Pretty, 50 plus, petite gal seeks single male. 8429 ✉

Funny, Upbeat Dynamo—Handsome, divorced white male professional, out in the single world again (too bad!), seeks female, 30s-40s, to share good times, laughter, suntans, interesting dialogue and whatever comes to mind. Note/photo. 8614 ✉

Bright And Creative—Pretty teacher, 34, seeks handsome, successful Catholic man, 32-40, for life. Note/photo/phone. 8458 ✉

Imperfect Vessel Searching For Lid—Gay white male, 41 (looks 30), blond hair, green eyes, mustache, 5'7", 165, romantic and empathic, interested in only serious, sensual, 'til-death-do-us-part relationship. Looks, yours and mine: average to incredible. Goals in life: to be more humorous, less sensitive, more physically fit and married. Looking for someone 6' or taller, dedicated to the perfection of his body, so mine, being with him, will be also. I have so much love to give you... Please don't deny me the chance to express it. I'll grow on you - honest! Note/photo. 8549 ✉ ☎

Street-Smart, Self-Made—Entrepreneur: unique, multifaceted college grad, 57, 6'3", 230, intelligent, ambitious, unconventional, seeks sharp, sexy soul mate/playmate, best friend, 30-45. Photo. 8492 ✉

We Talked For Hours—But then our lips got in the way. Real, professional, 43, 5'11", nonsmoker, not religious but strong Jewish identity, funny, playful and warm - appreciates rhythms of the earth, love and sincerity. Seeking feminine woman with zest, heart, looks. 8518 ✉ ☎

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A Class Act—Attractive, fit, well-rounded, cultured, refined, caring, warm, sensitive, sincere, Italian-American, never-married Catholic professional lady (30), seeks a gentleman with same qualities and traditional values, 30-35. Note and photo, please. 8580 ✉

Good-Looking, Sexy, Intelligent, Fit—And down-to-earth female tax attorney seeks tall, handsome, intelligent and fit male, 32-42. Photo. 8563 ✉ ☎

Pretty Lady—37, nice legs, seeks monogamous NJ MD/CEO. Photo. 8437 ✉

Great Legs And Pizzazz—Pretty Renaissance lady seeks erudite, sexy man, 42-48, for love. I'm Jewish, young 47, 5'7", trim; own vacation home. Photo. 8419 ✉

Auburn Cute Female—51, seeks successful, healthy male, 48 plus, to share. 8495 ✉

Gay Male—Seeks author of this note - Dear Mom: Met the greatest guy. He is 39, 5'9" x 158, very cute and Jewish. Loves to ski, blade, play tennis, weekends in the Hamptons...and also loves quiet times in the city. He can cook, is very attentive to me and his kids. Hopefully, this will turn into more - I can see spending my life with him! 8502 ✉

Unique, Attractive, Slim—Professional woman, warm, loving, energetic, spirited - enjoys outdoors, tennis, movies, travel, arts, music. Seeks soul mate, mid 50s-mid 60s. 8462 ✉ ☎

Connecticut Shoreline Woman—Affectionate, pretty, charismatic, caring, Cancerian (culturally Jewish), seeks a sincere, secure, witty, 45-55 professional male, nonsmoking, to enjoy sailing, travel, duplicate bridge, gourmet cooking and practicing life with me. Note please. 8558 ✉

Vibrant, Fit, Sensuous—Successful woman, 52, who believes in chemistry, seeks sui generis male match. 8405 ✉

Classic Rare/Binding Beautiful—Content memorable. Woman filled with original substance, depth, humor, history, commitment, sensuality. Do not miss this limited-edition male, 59 plus. 8562 ✉

Adorable, Petite Jewish Redhead—30, with a passion for old movies, the arts, dancing, cooking, Europe and world travel, seeks professional, nonsmoking knight for fairy-tale life. RSVP with note, photo and phone. 8612 ✉

Gay Man Of Substance—With a big smile and mischievous eyes, is looking for an attractive, top-quality play/soul mate who values integrity, wit and wisdom. I'm 5'8", 142, handsome, young 48, with plenty of surprises. Photo please. 8491 ✉

Mesmerizing, Marooned Mermaid—Seeks sailor to return her to sea. Emerged from waves a model, doctor, ballerina, skier. Rescuer will make big splash if handsome, witty, intellectual, 46-56, bathe frequently and CV, include blue-water experience. Bottled message/photo. 8517 ✉

Cute, Curvy And Cuddly—Auburn-haired West Sider, seeks male, 55-65, to share joys of city and country. 8531 ✉ ☎

Beautiful, Bright, Slim—36, Jewish professional, who is athletic, fit, has varied interests and is fun to be with, would like to meet an intelligent, sincere professional male, 36-45, for a lasting relationship. Note/photo. 8431 ✉ ☎

Best Of All Worlds—High heels, lipstick and a sweatband - athletic, graceful body builder (of mind and soul), emotionally available, psychologically-oriented, reflective, intellectual. Wants worldly gent, 39 plus, secure. Note/photo. 8618 ✉ ☎

Very Attractive, Fit, Healthy—Happy female. I'm a surprisingly youthful 49, an avid runner, intelligent, thin, energetic and affectionate. Let's enjoy the summer and more! Note/photo/phone. 8443 ✉ ☎

"10" Inside And Out—Very pretty, 51-year-old, successful professional Jewish female, 5'8", slim, good heart, playful, cuddly, good friend, down-to-earth, romantic, seeks long-term love relationship based on respect and fun with man of good character who especially values the people in his life. 8427 ✉ ☎

Intriguing Possibilities!—Playful, pretty, slim, upbeat, Jewish, romantic, traveled, bright and affectionate - seeks smart, handsome, fit, tall nonsmoking man, 48-55, who's accomplished, good-humored, worldly. Recent photo/note. 8459 ✉ ☎

Touch Of Class—Attractive, bright, slim professional woman, 48, has style, warmth and playful spirit - is ready to fall in love for the last time. Seeks sincere, successful, nice guy (49-59) to treasure. 8573 ✉ ☎

Looking For Ms. Right—Easygoing, funny, very fit and handsome Manhattan male, 34, seeking bright, warm, playful Jewish woman for laughter, friendship, more. Favorite pastimes and places include Central Park, all kinds of movies and theater, browsing bookstores, outdoor cafes, piano bars, good conversation. Photo please. 8566 ✉

Romantic, Reliable, Reflective—Rugged, resilient and resolute, describes this 5'9", 170 lbs, blue-eyed, brown-haired, handsome and muscular build, college-educated, single Jewish male, 42. I am seeking an athletic, single white female who enjoys the out-of-doors, quiet dining and meaningful conversation. I love fun, but work hard and own a financially successful construction and land-development business. My friends and associates describe me as intelligent, sincere and honest. You are 28-38 (plus or minus), and care as much about your mind as you do about your body. Other pluses: you love fun, have a great sense of humor, are very attractive and affectionate. Please send note and photo. 8475 ✉

Handsome, Easygoing, Caring—Generous, successful 31-year-old wants giving, affectionate, honest female for friendship leading to relationship. I enjoy sports, movies, theater and concerts. 8550 ✉ ☎

Mission Impossible - Not!—Pretty blond, very bright, professional Jewish woman, 40, 5'4", Conservadox, good family tree, Ivy. Cultured, irreverent, honest, warm, balanced, gracious, funny. European sensibilities. Conservative but cool. Believe that smart is sexy. Addicted to foreign travel, multicultural arts, books, Israel, the ocean, NYC. Seeking professional Jewish male counterpart, 45-58, financially secure, worldly, low-key, refined. For laughter, love, little ones. No gym rats. Note/photo. 8571 ✉

Beautiful, Green-Eyed Brunette—29, 5'6", slender, Ivy-educated, Manhattan resident - sweet and easygoing, with a warm smile and an easy laugh. You're a never-married Jewish male, 5'10"plus, 28-38. 8433 ✉ ☎

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Yo - Are You Out There?—Professional woman, 39, with beauty and brains, seeks handsome, smart, athletic professional (MD, JD, etc.) man, 38-48, for a life full of love and laughter. Photo please. 8569 ✉ ☎

Sophisticated, Handsome Wasp—Gentleman, 56, seeks woman with sense of humor and youthful demeanor, for theater, dining, tennis and permanent relationship. 8457 ✉ ☎

Good Guy—Retired professional, 61, northern suburb, seeks 53-61-year-young Jewish lady for fun, friendship, cultural activities, hugs, travel, more. Photo and note, please. 8579 ✉

Calling All Angels—Down-to-earth, caring, attentive gentleman, 43, 6'2", nonsmoker with a thousand smiles, seeks same in heavenly 30something woman. Race unimportant. Photo. 8514 ✉ ☎

Truly Terrific Jewish Male—28, 6', fit, funny and handsome professional seeks bright, pretty and personable Jewish female, 22-29, who is also happy and secure. Photo. 8529 ✉

CT Shoreline—Pretty, petite, sensuous, active professional woman seeks successful, stable, loving, fit, single white male, 50-60. Arts/opera/romance/fun. 8482 ✉ ☎

Truly Beautiful, Kind And Elegant—Fairfield County woman, late 40s, seeks romance with tall, handsome, successful Jewish man with good sense of humor. Photo preferred. 8403 ✉

Ready, Willing And Able—33, Jewish doctor, 6', athletic, handsome, fun, sensitive, with good values. I seek a nonsmoking woman who is bright, good-looking, outgoing, in-shape, warm and affectionate - ready for serious relationship. Note/photo a must. 8417 ✉

To Hold In The Moonlight—Attractive, passionate, spontaneous, divorced Jewish female, 53, with humor, integrity. Family therapist - successful practice. Grown kids, cat at home. Into Manhattan culture, tennis, classical music. Seeking energetic, funny, romantic professional guy, 50-63, financially secure, nonsmoker, to share NYC/Westchester lifestyle, love, commitment and future. Note/photo. 8435 ✉ ☎

Don't Miss Out On Me—Sophisticated, classy, sensitive, sincere, self-assured woman, attractive inside and out, bubbly personality, with a zest for life and prosperity to spoil myself. Energetic, spunky, vivacious yet warm, tender and caring... Looking for same in man, one who's not afraid to love and be loved, 45-60. Bio/photo a must. 8551 ✉

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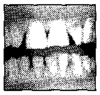
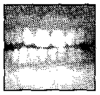


After



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Dreams Do Come True—Classy, dynamic, fun, slender, warmhearted lady, 41, seeks special male ready for a permanent relationship. Please be deeply kind, humorous, fit, intelligent, romantic, attractive, stable, active, and nonsmoker. Substantial letter/photo. 8444 ✉

Sincere, Mature Professional—Handsome, fit, intellectual, accomplished, honest, cultural, outdoorsy, spirited, kind, 44, seeks loving 30s woman. 8564 ✉ ☎

Very Attractive Brunette—35, successful, charming, witty, romantic, sophisticated, outgoing, bright, well-traveled, well-liked, fun, with a great sense of humor, seeks male, 40-52, with all of the above - to admire, appreciate and love. Tall, love of golf, food, wine and first-class travel a must. Please write. 8393 ✉ ☎

Children/Marriage-Oriented—37, 170, 5'10", athletic, blond/blue, soft-spoken, Irish/German gentleman, Midwestern values. Kids okay. Photo please. 8525 ✉ ☎

Tall, Attractive, Fit—White male, 50, warm, outdoorsy, swim, bike, seeking gal who enjoys the same. Photo/note. 8530 ✉

Zest For Life—Pretty lady (212)/(718), slender, vibrant, fun, warm, cultured professional of sensibility and substance, seeks similar mensch (55 plus). 8396 ✉

Dating Burnout—Seeks family, not flings. International banker, 36, hair, eyes, wallet, cable, sushi, etc. Season tickets opera/tennis/MOMA. In a perfect world, you're sane, smarter than the average bear, easy on the eyes and immune to old boyfriends. Note, phone, recent photo or artist rendition. 8572 ✉

Singer/Composer—Attractive divorcee seeks new life with literate, loving, easygoing man, over 50. Include phone. 8584 ✉☎

John Cusack—Look-alike - 35, 5'9", fit, silly but serious, romantic, charming Jewish CPA. Seeks a partner in crime for mischief-making. Photo. 8399 ✉☎

Bright Blue Eyes—31, Jewish male, entrepreneur, Ivy-educated - enjoys movies, beach, dining out and live music. I seek an intelligent, down-to-earth, fit, good-looking, nonsmoking female to share life's dreams. Note/photo a must. 8479✉

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Secure Financial Professional—Catholic, adventurous, loves the outdoors. Blue eyes, 35, 5'5", 160 lbs, nice guy. Seeks 26-36, fit, pretty, petite woman. 8593 ✉

This Kind of Girl—You won't meet in a bar or club. Very attractive Jewish female, 31, 5'7", seeks down-to-earth, successful, tall, nonsmoking, "nice Jewish guy", 33-40. People say I'm smart, classy and sophisticated, yet a lot of fun, and from a great family. Seek the same. Photo. 8615✉

Latin Beauty Sought—By upscale lawyer, 38, 6'2", with GQ looks, Einstein's mind and Cary Grant's charm. Note/photo. 8547 ✉ ☎

Resplendent Mensch—Dapper, playful, debonair, 42, 5'9", successful businessman, athletic and health-club fit, with NYC/NJ lifestyle. Want to connect with smart, accomplished, unencumbered, elegant, health-club fit woman, to enjoy dinner by candlelight, wine by firelight, romance by moonlight and peanuts by flashlight. Note/photo please. 8428 ✉ ☎

Attractive German Lady—34, blond with green eyes, divorced with one child, flexible, would like to meet an attractive black American gentleman, age 38-45. Only interested in a serious relationship. All letters with photo will be answered. Write to: 8400 ✉

Bella, Dolce e Romantica—33, multilingual, likes cooking, travel, gym. Seeks charming European gentleman with class, elegance and GQ looks. 8420 ✉ ☎

My Glass Is Half Full—Tall, heavy-set, pretty, Rockland Jewish career lady, principle centered and financially secure, looking for marriage-minded male counterpart to help top off my drink. 8426 ✉

Very Generous—Very successful TV executive, 6', 185, 39, cute, has it all except for a loving woman. Photo. 8460 ✉

Brown-Eyed Beauty, PhD—Very pretty, very fit, 40s, Jewish, warm, great smile, seeks self-aware, successful soul mate who is interesting and interested. Looking to share my love of sports, good conversation, sense of adventure, laughter, romance, living life to the fullest. 8533 ✉☎

Let's Meet—At the Amagansett Farmers' Market. Pretty, vivacious, athletic, young 43, seeks genuine, stable, successful, happy, single white male for beach/city, and hopefully more. Photo. 8587 ✉ ☎

No Catchy Intro—Just a pretty, petite, dynamic, down-to-earth professional, 31, seeking a warmhearted, open-minded, athletic, unpretentious Jewish guy (28-38) to share movies, the outdoors, sports, cheap ethnic food, romance. Nonsmoker only. Note/photo. 8498 ✉

If You're Very Good-Looking...—Tall (5'11" up), nonsmoking, 60s, passionate about theater, music, film, visual arts, very secure emotionally/financially, slender, fit, and relish each day as a cherished gift, I'm your female counterpart. I'm a 5'7", adventurous, Jewish professional actress, gutsy enough to move to this fascinating, competitive city, widowed after a long, wonderful marriage. Photo. 8603 ✉ ☎

Very Pretty MD—38, 5'3", nice figure, warm, witty, kind. Seeks handsome, accomplished, interesting man. Note/photo (will exchange). 8423 ✉

Impotent(?), Lonely But Sexy, Loving—Handsome, trim, young 61, seeks sexy, curvy, firm femme, 5'4" plus. 8590 ✉

Single White Female—47, attractive, northern NJ, seeks great guy for relationship. Interests: movies, dining. 8578 ✉ ☎

I'm A Rare 1947 Edition—Check me out. You can judge this book by its cover. Illustrations executed with grace and sensitivity. Diverse subject matter: art, travel, music, movies, cooking and loving. Narrative ranges from serious to silly. Seeking intuitive male collaborator for Volume II. Do you read me? 8453 ✉ ☎

Spirited/Sensual/Adventurous—Blond. Has everything except you! Green-eyed female media executive, 45, loves the outdoors and sees the world as overflowing! Loves sports cars, competitive sailing, skiing and tennis. Passionate about cooking (BBQs/dinners/cocktail parties), yet appreciates/needs privacy. Seeks mid 40s-50s, physically active, sophisticated man sharing qualities of intelligence, generosity, sense of humor, compassion and integrity - as emotional/financial partner. Love of kids, Billy Joel/Jimmy Buffet, dancing...and a passion (about something!) all pluses. Phone/write. 8454 ✉ ☎

German-American—Professional female seeks college-educated, athletic male, age 28-35, to enjoy NYC culture and the outdoors. Potential relationship. No drugs. Note/photo/phone. 8510 ✉

Real Woman Seeks Real Man—For the real deal. 35-year-old, vivacious, voluptuous bright brunette on a quest for one man who is scintillating, successful and sui generis. 8465 ✉

Cute Jewish Portfolio Manager—35, size 2, smart, funny, secure and giving, with a passion for family, movies, theater, sports, workouts and laughter, seeks handsome, trim, classy, sharp, super-successful Jewish man (33-42) with a warm heart, to share the joys of marriage and family for the next 50 years. 8464 ✉☎

Read My Ad Only!—If you're interested in meeting a sexy, spirited/spiritual, successful Jewish female consultant who's traveled the world and is now seeking a secure, bright Jewish man with a sense of humor, sense of adventure and one who is looking to connect and hopefully commit. I'm 41, 5'7 1/2", in great shape, with auburn hair, almond-shaped hazel eyes and a great smile. Photo/phone. 8472 ✉☎

Parli Italiano?—Tall, gorgeous, multitalented artist seeks tall (6' plus), fun-loving, successful vero uomo (30-55) to explore la dolce vita. Photo/note. 8607✉☎

Looking For My Other Half—To create a home filled with happiness, family and friends. Warm, caring, pretty, slim, happy Jewish female seeks affectionate, smart, Jewish MD, JD, MBA, Wall Streeter, 39-47, to listen to each other's workday worries, share wonderful wine, exciting vacations and reading bedtime stories to our children. Must be able to enjoy life, summertime picnics and appreciate each other. Photo appreciated. 8586✉☎

Double Mileage Award—Single mensch, 37, 6', seeks NY/NJ, slim, kind counterpart. Photo. 8392 ✉

Successful Businessman—44, Jewish (nonreligious), enjoys walks on beach, movies, theater, travel, romantic settings, sunsets, suburbs, museums. Seeks honest, caring woman, 30-39, family-oriented, wants children/marriage. Photo/phone. 8497 ✉

Pretty Lady Wanted—Good-looking, successful businessman from LI, 49, seeks very pretty, slim, intelligent woman, 32-42, for good times and possible long-term relationship. Note/photo a must. 8602 ✉☎

Warm, Sensitive Black Female—44, seeks honest, reliable, articulate professional counterpart with sense of humor and traditional values. 8415 ✉

Let Me Call You Sweetheart—Jewish dad, 48, trim, athletic and bright - enjoys jazz, cinema, cycling and outdoors. Seeks sincere, physically fit, affectionate woman to share love and laughter. 8574 ✉☎

Sincere Jewish Dentist From LI—Successful, easygoing dad, 42 - enjoys music, tennis, movies and dining out. Looking for very pretty, petite, fun-loving, Jewish, 30-something woman, nonsmoker, with similar interests, to share life and love as my best friend. Note/photo appreciated. 8434 ✉

A Public-Service Message:—Studies prove professional men, 50s-early 60s, who are unattached, risk serious health problems. But if you're a man of warmth, wit and intellect, you could save yourself by meeting this accomplished, sophisticated woman who is trim and shapely, 5'7", with a lovely smile. 8506 ✉☎

Warm, Charming, Funny—Stylish, romantic Jewish widow, 54, with million-dollar smile and 5'2", curvaceous figure to match. Seeks bright, educated, caring, giving, nonsmoking gentleman, 50-65, with integrity, sense of humor and sophistication, for mutual enjoyment of love, life and each other. Note/photo/phone. 8493 ✉

Downtown Lady—Tall, attractive professional, 34. Loves restaurants, film and sand between my toes. Seeks warm, smart, 6' plus, Jewish professional male with integrity and sense of humor. Note/photo. 8599✉

Make Me Laugh—Attractive Jewish male, almost 30, 5'8", brown hair, hazel eyes, slim, athletic build. Professional, financially/emotionally secure, (516). I enjoy tennis/racquetball, the beach, BBQs, Broadway, museums and most music. Seeking down-to-earth, confident, sociable, physically fit Jewish female, 24-29. Photo appreciated. 8588 ✉☎

Take A Chance—I've eaten piranha, been charged by hyenas, captured by pygmies. Slim, 38, 5'5", seeking 35-45 man who laughs, lives, reads a lot. 8488 ✉☎

Today Could Be The First Day—Of the rest of our lives...if you are between 35-45 and are ready to meet a successful, handsome businessman, who is looking for a nonsmoking lady to share a meaningful relationship. You should be attractive, fit and trim, compassionate, affectionate and sexy. I am tall, blue-eyed, muscular with trim beard, and like to go to movies, travel, sports - and stay home and cuddle. Note/photo. 8391 ✉

Soul Mate Wanted—Pretty, petite Jewish female, 35, seeks emotionally/financially secure male who, like me, is attractive, bright, funny, athletic, health-conscious, caring, marriage-minded. Photo. 8500 ✉

Handsome, Single NYC MD—35, born in India, educated in US, financially sound, caring - seeks single white female for a meaningful relationship. 8395 ✉

Beautiful, Sincere MD—40, Jewish, many interests, seeks educated, successful man, 40-50, for the real thing. 8516 ✉

I Promise—To give the best of me. Svelte, attractive, 39, Wasp female, child therapist. Grown enough to know the value of love. Young enough to enjoy the innocence of living. Seeks man with similar attitude. 8439 ✉☎

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The GODMOTHERS are conducting a search on behalf of a blond, green-eyed Jewish woman in her 30s who is a business owner and attorney and member of the prestigious YPO, and is also funny, athletic, down-to-earth and passionate about everything from friendships to baking. She considers herself blessed to be a "favorite aunt" and part of a loving, close family. A serious Eagles fan and skier, she would slalom with the right partner for life. If you are that person, she's a gift from us to you.

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Win-Win-Win Situation—5 children, 7 grandchildren, in search of suitable partner for attractive, young 60s, single Jewish female. She's smart, sexy, energetic, with great sense of humor - into people, conversation, travel and the arts. Please take her off our hands! 8411 ✉

Cerebral Guy—Successful, good-looking, prepossessing, high achiever. Seeks classy, career-directed female, 30s-early 40s, 5'5" or under, with brains and beauty. You hold rational, secular, individualist values. 8546 ✉

Successful, Attractive Blond—Green eyes, Jewish, 5'9", slim, 36 - loves skiing, cycling, running, travel and culture. Seeks male counterpart. Note/photo. 8527 ✉

Denim, Chrome And Fun—Jewish male, 35, artist/boots-and-jeans businessman, seeking attractive, creative, uninhibited lady for friendship, romance, NYC fun, dining, nightlife, travel, camping and rides on my Harley. I am very down-to-earth, good-looking, 5'9", 180 - into jazz, blues, rock-n-roll and alternative music. Love cooking, eating healthy, am financially secure, with great personality and humor. You: 24-38, sweet, sincere, artsy, and looking for the best thing that will ever happen to you. Note/photo a must. 8604✉

Economist, Poet—Great looks, warm heart, cheerful spirit. I'm 37, male, Asian Indian - into art, music, movies, tennis, talking, idling. Be female, under 40, fun, cool, warm. Note/photo. 8597 ✉

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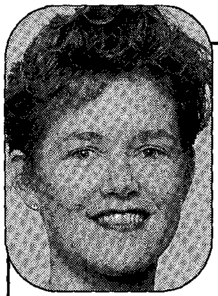

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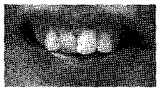

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To Those Who Answered My Ad...
In the June 3 issue:
In The Enchanted Forest Of Dating—A handsome, 46-year-old, single white knight seeks a grail girlfriend, 36-46. Note/photo/phone. 7961.... Please write again (had a small fire and lost your letters)! 8445 ✉ ☎

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NEW YORK MAGAZINE COMPETITION

"Tidy as spats on a rooster."
"Hot as hell on a holiday."
"(Needed) like a moose needs a shower cap."
"Useless as a button on a hat."

Above, selected similes from a list we received recently by fax. You know the kind. One sample simile, please, and be original as a hamster in marmalade.

Results of Competition 853, in which you were asked for random lines from a comedy movie.

Report: "Why Miss Follansbee, without your glasses . . . you're . . ." Beautiful. In a word. We lacked a basis for selecting one over another of your wanton and appealing lines, thus we chose to print as many as possible in the form of one interminable scene. Ya big lug, ya.

***No individual laurels, but blossoms and buds* to all. Plus our thanks.**

"This ain't funny."
Martin Gross, N.Y.C.

"Your parents will be away the whole weekend. What could happen?"
Brooke Minges, Battle Creek, Mich.

"Of course we can use my parents' bedroom—they aren't due back until Monday."
Don Wigal, N.Y.C.

"Zach, why are you trying to keep me from going into the living roo—"
Sari Krumholz, Newton, Mass.

"Only got a 24-hour shore leave, baby, so hang on to your hat."
A. Shulman, Sarasota, Fla.

"Go, baby."
John Falxa, N.Y.C.

"Rabies? I thought you said babies."
John Blumenthal, Rye, N.Y.

"Walk? With these heels? I don't even see how women can stand up in them."
James Penha, Jakarta, Indonesia

"Edgar, take off my gown . . ."
Donald R. Leighton, Jersey City, N.J.

"Smoke?"
Bob Dean, Raleigh, N.C.

"Hey, are you going to finish that?"
Abbe Luff, Livingston, N.J.

"What cigar? Oh, that cigar . . . well some of us girls (puff puff) thought it (cough) would be fun . . ."
Jan Leighton, N.Y.C.

"Ginny, you're home early . . . uhhh, you're probably wondering why I'm wearing your, uh, teddy."
Skip Brigham, Lincoln, Mass.

"There must be some mistake—my reservation was for two separate rooms."
Emily S. Mendel, Oakland, Calif.

"Did you see a blonde and a wolfhound come in?"
Barbara Golub, Jericho, N.Y.

"Look, sir, I'll have you know there's no bubble dancer named Rita in this room. This is my wife's room."
JoAnn Renfro, Kansas City, Mo.

"Now wait a minute, if you're not the stripper we hired . . ."
Schuyler Kent, W. Hollywood, Calif.

"Why look at you . . . you've grown up to be . . . a *girl.*"
Carol Sontag, Detroit, Mich.

"I . . . I never met a girl like you."
Al Hattal, Potomac, Md.

"You mean to stand there and tell me that you knew I was a man all along?"
Sam Bobrick, Encino, Calif.

"You could never get my wife to do that."
Connon Barclay, Holland, Mich.

"Dames like you are a dime a dozen."
Charles Lubetkin, Springfield, N.J.

"The dame's a dead ringer for Carole Lombard, but wait till she opens her yap."
H. D. Heinze, Oak Ridge, Tenn.

"Gee, you're a swell egg. I like that in a fella."
Mike Olton, Los Angeles, Calif.

"Quick! Hide under the bed!"
T. R. Stratford, San Diego, Calif.

"Honey, fix my bow tie please—how I hate wearing these monkey suits."
Mark Wolfson, Spring Valley, N.Y.

"Oh, Harry, take off that gorilla suit, you look ridicu—oh my gosh . . ."
Neil T. Moskowitz, MD, Centerport, N.Y.

"My new partner? But Sarge, he's a Barbary ape . . ."
Charles J. Schlotter, Los Angeles, Calif.

"No, Gloria, naughty naughty mandrill, bad girl."
Lisa Brickey, McConnellsville, N.Y.

"No, no, Spot, that's a *clothes* tree."
Jan Streilein, Landsdale, Pa.

"So you think I did all that because I love you? Well, you're wrong . . ."
William L. Bennett, Muskegon, Mich.

"You mean you want me to stay here with the dead body . . . alone?"
David Chasman, Beverly Hills, Calif.

"Golly, honey, you just make me feel warm all over."
Rita Hattal, Potomac, Md.

"Marry you? Marry you?????? Oh, well . . . okay."
Phyllis Levine, Shaker Heights, Ohio

"I now pronounce you husband and wife . . . hey . . . where'd she go?"
Norman H. Levine, Beverly Hills, Calif.

"He took the world for an enormous toy."
William H. Lederle Jr., West Milford, N.J.

"There's more to this than meets the eye, see?"
Oscar Weigle, Whitestone, N.Y.

"Quick! Under the bed!"
L. Soth, Northfield, Minn.

"But Judge, I can explain everything."
Dolly Hecht, N.Y.C.

"I thought he was *your* brother."
John Foshee, Austin, Tex.

"Gesundheit."
Greg Arnold, Herndon, Va.

"Nurse, I know *which* patient."
Raymond E. Benenson, Niskayuna, N.Y.

"Quick! Hide in the closet!"
Anita Ginsberg, Madison, Wisc.

"Steamroller? What ste—"
C. Olds, Freeport, Maine

"Oh, Inspector Dickson is nothing but a lard-ass blowhard . . . and . . . he's standing behind me, isn't he?"
Ali T. Kokmen, N.Y.C.

"My name is 'Nuts to you Mister Big Shot Prosecutor.' "
H. Bartow Farr, Winston-Salem, NC

"*Mr.* Douchebag to you."
Jed Martinez, Margate, Fla.

"Idiot. You just knocked the pilot unconscious."
F. Coyne, Narbeth, Pa.

"How did I get here? Who am I?"
David R. Vokoun, Highland Heights, Ohio

"Jeepers, Wally, you knocked the pilot out cold . . . now who's gonna fly this thing?"
Paul Cobb, Omaha, Neb.

"A sleigh ride? Why, I haven't done that since I was a kid."
David Yarnell, Los Angeles, Calif.

"Give me whatever he's drinking."
Molly Brandsen, Zeeland, Mich.

"Don't be silly, there's no such thing as a mummy's curse."
Patsy V. Felmet, Wintersville, Ohio

Solutions to last week's puzzles

■	G	■	G	■	G	■	■	■	M	■	L	■	H	■
M	A	C	A	R	O	N	I	■	A	B	A	C	U	S
■	S	■	M	■	T	■	N	■	T	■	V	■	M	■
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■	O	■	■	■	I	■	A	■	H	■	T	■	U	■
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M	A	L	A	P	R	O	P	■	W	A	L	L	O	P
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COMPETITION

"Okay, Louie, all you have to do is push the little green switch, and *don't touch anything else.*"
Ann Woodyard, Westminster, Col.

"Why do you keep calling me Louise? It's me, honeybunch, Fred."
Jim Weis, Atlanta, Ga.

"Hey whaddaya think would happen if I pushed this?"
Sheldon Leader, Narbeth, Pa.

"Here dummy, you take the hammer while I hold the nail, and when I nod my head, you hit it."
William H. Marriott, Athens, Ga.

"Watch it. He's got a lamp . . . and it's lit."
Mary Loveless, Memphis, Tenn.

"Look out . . . he's got a gluegun."
CeCe Trachy, Westfeld, Mass.

"Quick, under the bed!"
Elaine Stalworth, Willow Grove, Pa.

"Who's there?"
Betty Bader, Hartsdale, N.Y.

"Who's the skirt?"
Scott Porter, Madison, N.J.

"Is someone there?"
Robert Higgins, Providence, R.I.

"If you're so smart, you figure it out."
Betty Heinze, Oak Ridge, Tenn.

"Someone's coming . . . quick . . . in here."
Davis Rozenson, Newton, Mass.

"Quick—Norman is coming, say my name is Mrs. Higgins, no time to explain . . . oh hello, Norman."
Sarah Schulman, Berkeley, Calif.

"Tell me when it's okay to come in."
Shirley Brandsen, Zeeland, Mich.

"There they go . . through those French doors . . . after them."
Patricia O. Simmons, Ann Arbor, Mich.

"It sounded to me like a key in the lock—please, I beg you, wake up."
David I. Warren, Chagrin Falls, Ohio

"Dammit, O'Reilly, you're supposed to be a cop and you let him get away."
O. M. Neshamkin, M.D., N.Y.C.

"You're the one who forgot the ladder, so get up on that trellis."
John W. Felmet, Wintersville, Ohio

"Wow—there's enough dynamite here to blow us to ki—"
Mark Voorheis, Friendship, N.Y.

"I told you that wouldn't be funny."
Kathleen Hare, Portland, Me.

Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 856, *New York* Magazine, 755 Second Ave., New York, NY 10017-5998 or e-mailed to 76711.2310@compuserve.com. It must be received by June 28. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the August 12 issue.

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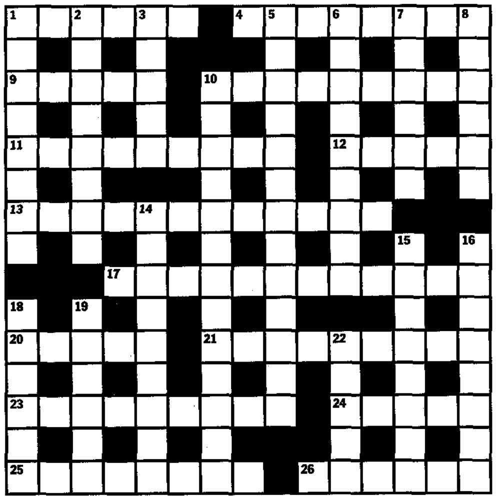
The 'Guardian' Crossword

ACROSS

1 One who lays about did wrong in secret. (6)
4 Emend a hundred misprints in 18, 24. (8)
9 Robin sometimes hesitates to leave the game. (5)
10 Vet orator's prose to follow the Italian 24. (9)
11 Having taken to the booze with both hands, we came to less than nothing! (5,4)
12 One of the "Two Gentlemen" appearing in "All's Well that Ends Well." (5)
13 The one-time dividend dispensers who covet no praise. (12)
17 Throw confetti at us during the 18, 24. (4,3,5)
20 Due to go west in style. (5)
21 Chips served with this same sheriff. (5,4)
23 Marching orders given for a scrap round. (5,4)
24 It bays out from 13, finding any one of the 4,8,10s and 17. (5)
25 It's equivocal that they do get wed . . . (3,5)
26 . . . head over heels, they were placed in with 12 couples. (6)



DOWN

1 It protects the Testudo rather than the Penguin? (4,4)
2 Almost nobody joins Lou in diving for the old Spanish coin. (8)
3 Settle back on new blue paint. (5)
5 In the process of making everything smell of roses, send a dozen to Radio One. (13)
6 The shabbiest in the street were subjected to a benefit enquiry. (5,4)
7 Retire early to bed without a top blanket? I'll be hanged! (6)
8 Italian 24 took place in the hotel lobby. (6)
10 Baltazer's among those who caught a bad cold. Note the 18, 24. (3,5,5)
14 The Spaniard, on being detained, was made to endure a long stretch. (9)
15 The missile must be pointed in order to be piercing. (8)
16 Let the abutments of one's resting places be dapple shaded! (8)
18 The creator of 4, 10 and 17 was discovered at an auction in Australia. (6)
19 Lothario, the Italian go-go dancer. (6)
22 "Wet back" is a new term. (5)

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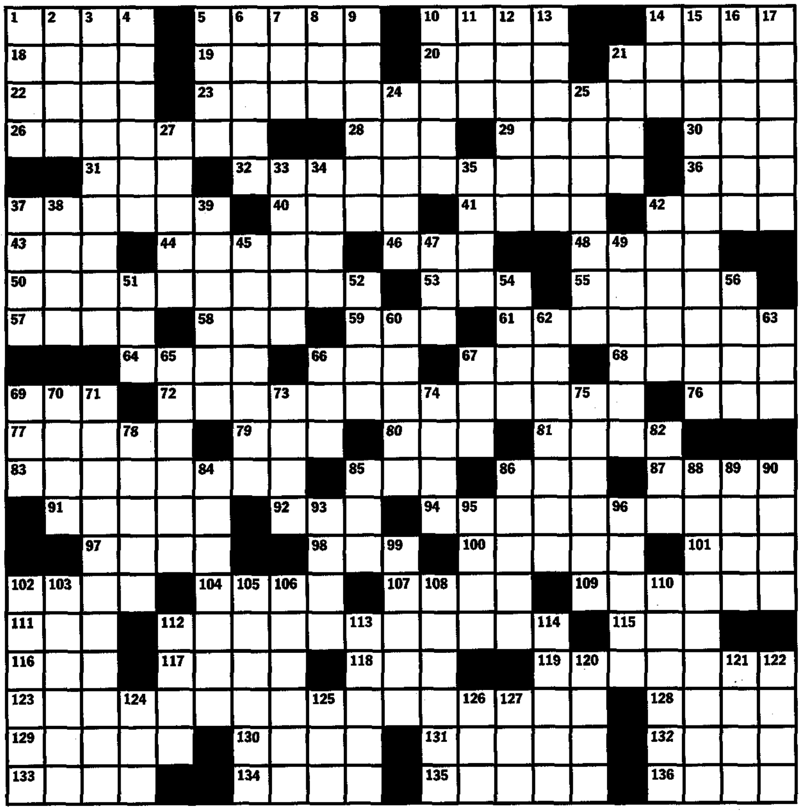
'Shakespeare's Garden': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Mixer for Scotch
5 Chess castles
10 Vocalist Vikki
14 Cries of revulsion
18 Astronaut Shepard
19 Be of the same mind
20 Perlman of "Cheers"
21 Cowboy actor Lash
22 Swimmer's oasis
23 In 'King Henry VIII": Act III, Scene 1
26 Blow up, as a balloon
28 Have the deed to
29 The southwest wind
30 Epoch
31 —— the ramparts . . ."
32 In "Love's Labour's Lost": V, 2
36 '60s–'70s war land, to G.I.'s
37 Hardwicke of films
40 Pre-coll. school
41 Get wind of
42 Feel rheumatic
43 Egg: prefix
44 Black Panther Bobby
46 Mrs. Perón
48 Peddle
50 In "King Henry V": I, 2
53 Mentality tests, familiarly
55 Chekhov
57 Irish Gaelic
58 Reverse curve
59 New York's Beame
61 Aesthete
64 Corrida animal
66 Lifeboat must
67 One's born days
68 Grenoble's river
69 Short for a minister
72 In "The Winter's Tale": IV, 3
76 Tennis champ Laver
77 Chosen few
79 Dyer's tub
80 Cedar Rapids campus
81 Tolkien characters
83 Teemed
85 Wanted-poster abbr.
86 Ending for musket or racket
87 Has creditors
91 "Three Tall Women" dramatist
92 Beer-pack number
94 In "The Winter's Tale": IV, 3
97 Audio receivers
98 —— Moines
100 Cap feature
101 Allow
102 Table leavings
104 Walk the floor
107 Last Greek consonants
109 Evenings: Sp.
111 Matter, at law
112 In "The Winter's Tale": IV, 3
115 Between Sun and sen
116 Diplomat's domicile: abbr.
117 Will——wisp
118 In the style of
119 Cape Cod town
123 In "The Winter's Tale": IV, 3
128 Ad-agency hard sell
129 Social rebuffs
130 Himalayas, e.g.: abbr.
131 Escape detection
132 Ludwig or Jannings
133 Primeval garden
134 Tivoli's Villa d' ——
135 "War and Peace" girl
136 Bamboolike grass

DOWN

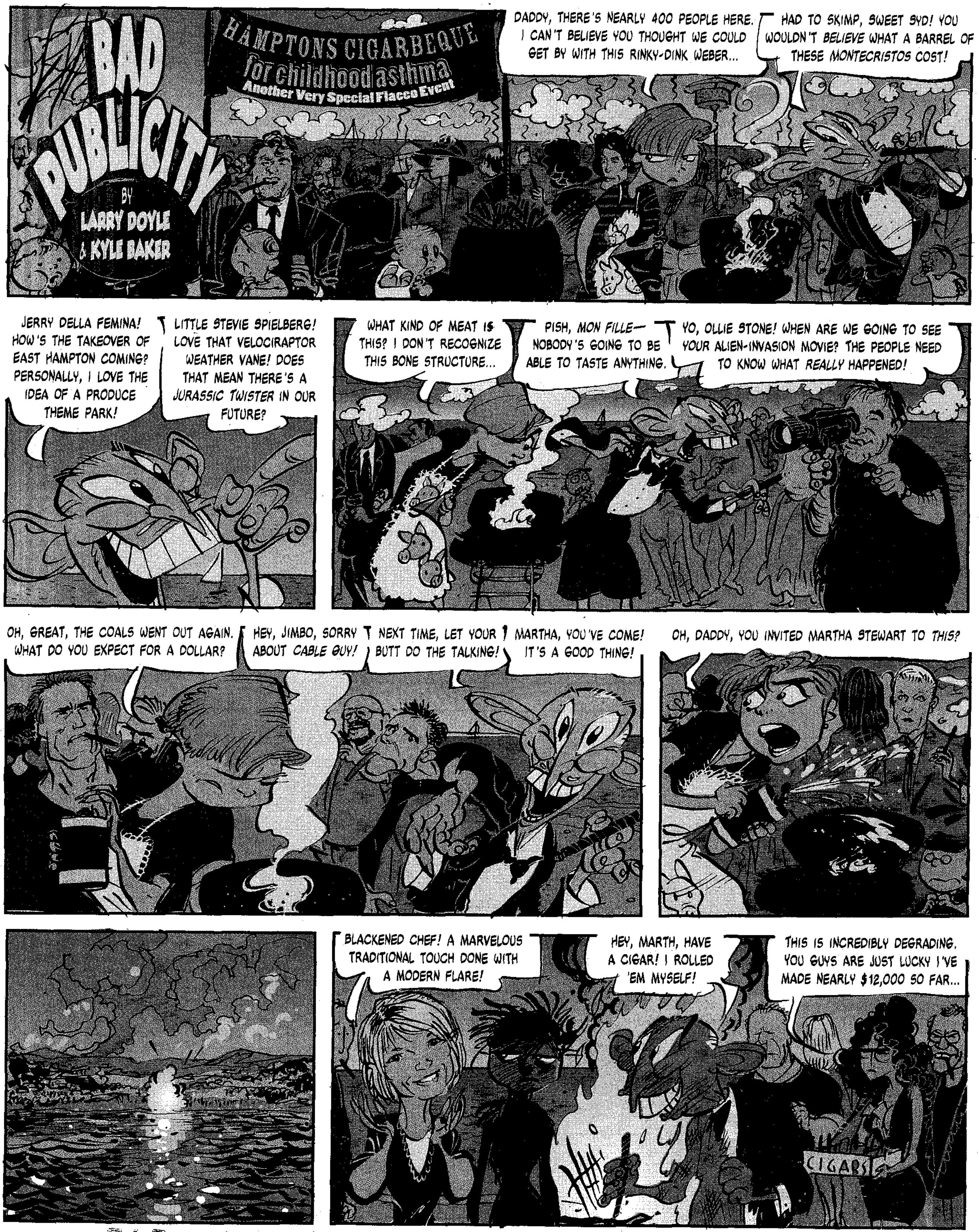
1 Delhi dress
2 "Good Earth" heroine
3 In "The Winter's Tale": IV, 3
4 Stag's pride
5 Engrossed
6 Eyed up and down
7 "I haven't seen a crocus —— rosebud . . ."
8 Barbie's beau
9 Having bristles
10 Whooping bird
11 Frankfurt forefather
12 Orangutan
13 Basket-weaving item
14 Detroit labor org.
15 In "King Henry V": V, 2
16 Shout of approval
17 Big Bird's Street
21 Master of the manor
24 Filch
25 Looks desirously upon
27 Get to one's feet
33 Super-excellent grade
34 Infuriated
35 Basketballer O'Neal
37 Small inlet
38 Partner of anon
39 Et ——
42 Glee-club sections
45 Pronounce free of blame
47 Compete
49 Join the ranks
51 Fido's doc
52 German coal region
54 Palm starch
56 Fiddling emperor
60 Masonry piece
62 Starts a garden again
63 Carrottop's nickname
65 First bidder
66 Choose
67 "—— we there yet?"
69 Famed cartoonist Gardner ——
70 Exile island
71 In "Love's Labour's Lost"; V, 2
73 St. Louis bridge
74 Ruth's country
75 Implant
78 Oompah instruments
82 Fifth note
84 Tyrants
85 Tomahawk
86 Beethoven's "Für ——"
88 In "Midsummer Night's Dream": II, 1
89 Fencing sword
90 Mach 2 planes
93 Bright thought
95 Old Roman poet
96 Radiologists' photos
99 What sorcerers cast
102 Ultimatum words
103 Jog the memory
105 In residence
106 Fissures
108 Herpetologist's study
110 Anchorman Dan
112 Garden tools
113 Chopin danse
114 "I Am Woman" singer
120 Under sail
121 ". . . blackbirds baked in ——"
122 Canasta play
124 —— Saud
125 Picnic scavenger
126 Peruvian port
127 Convent dweller



Solutions to last week's puzzles appear on page 206.

Meat and Greet

Smokin'! It's summer fun, super-A-plus-list style, at the Flaccos' annual Hamptons barbecue.


BAD PUBLICITY
BY LARRY DOYLE & KYLE BAKER
HAMPTONS CIGARBEQUE for childhood asthma
Another Very Special Flacco Event
DADDY, THERE'S NEARLY 400 PEOPLE HERE. I CAN'T BELIEVE YOU THOUGHT WE COULD GET BY WITH THIS RINKY-DINK WEBER...
HAD TO SKIMP, SWEET SYD! YOU WOULDN'T *BELIEVE* WHAT A BARREL OF THESE *MONTECRISTOS* COST!
JERRY DELLA FEMINA! HOW'S THE TAKEOVER OF EAST HAMPTON COMING? PERSONALLY, I LOVE THE IDEA OF A PRODUCE THEME PARK!
LITTLE STEVIE SPIELBERG! LOVE THAT VELOCIRAPTOR WEATHER VANE! DOES THAT MEAN THERE'S A *JURASSIC TWISTER* IN OUR FUTURE?
WHAT KIND OF MEAT IS THIS? I DON'T RECOGNIZE THIS BONE STRUCTURE...
PISH, *MON FILLE*— NOBODY'S GOING TO BE ABLE TO TASTE ANYTHING.
YO, OLLIE STONE! WHEN ARE WE GOING TO SEE YOUR ALIEN-INVASION MOVIE? THE PEOPLE NEED TO KNOW WHAT *REALLY* HAPPENED!
OH, GREAT, THE COALS WENT OUT AGAIN. WHAT DO YOU EXPECT FOR A DOLLAR?
HEY, JIMBO, SORRY ABOUT *CABLE GUY!*
NEXT TIME, LET YOUR BUTT DO THE TALKING!
MARTHA, YOU'VE COME! IT'S A GOOD THING!
OH, DADDY, YOU INVITED MARTHA STEWART TO *THIS?*
BLACKENED CHEF! A MARVELOUS TRADITIONAL TOUCH DONE WITH A MODERN FLARE!
HEY, MARTH, HAVE A CIGAR! I ROLLED 'EM MYSELF!
THIS IS INCREDIBLY DEGRADING. YOU GUYS ARE JUST LUCKY I'VE MADE NEARLY $12,000 SO FAR...
CIGARS

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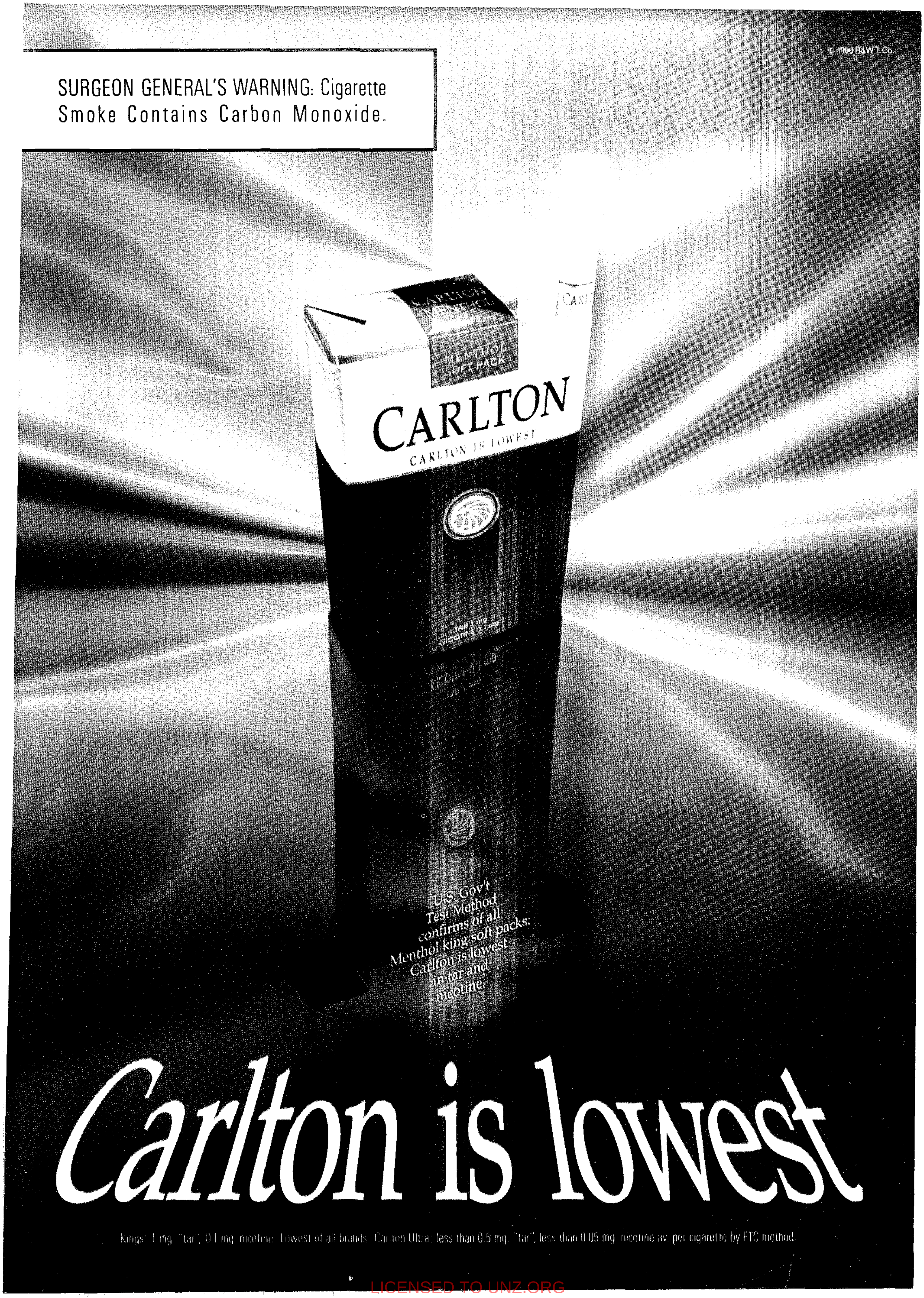
CARLTON MENTHOL
MENTHOL SOFT PACK
CARLTON
CARLTON IS LOWEST
TAR 1 mg
NICOTINE 0.1 mg

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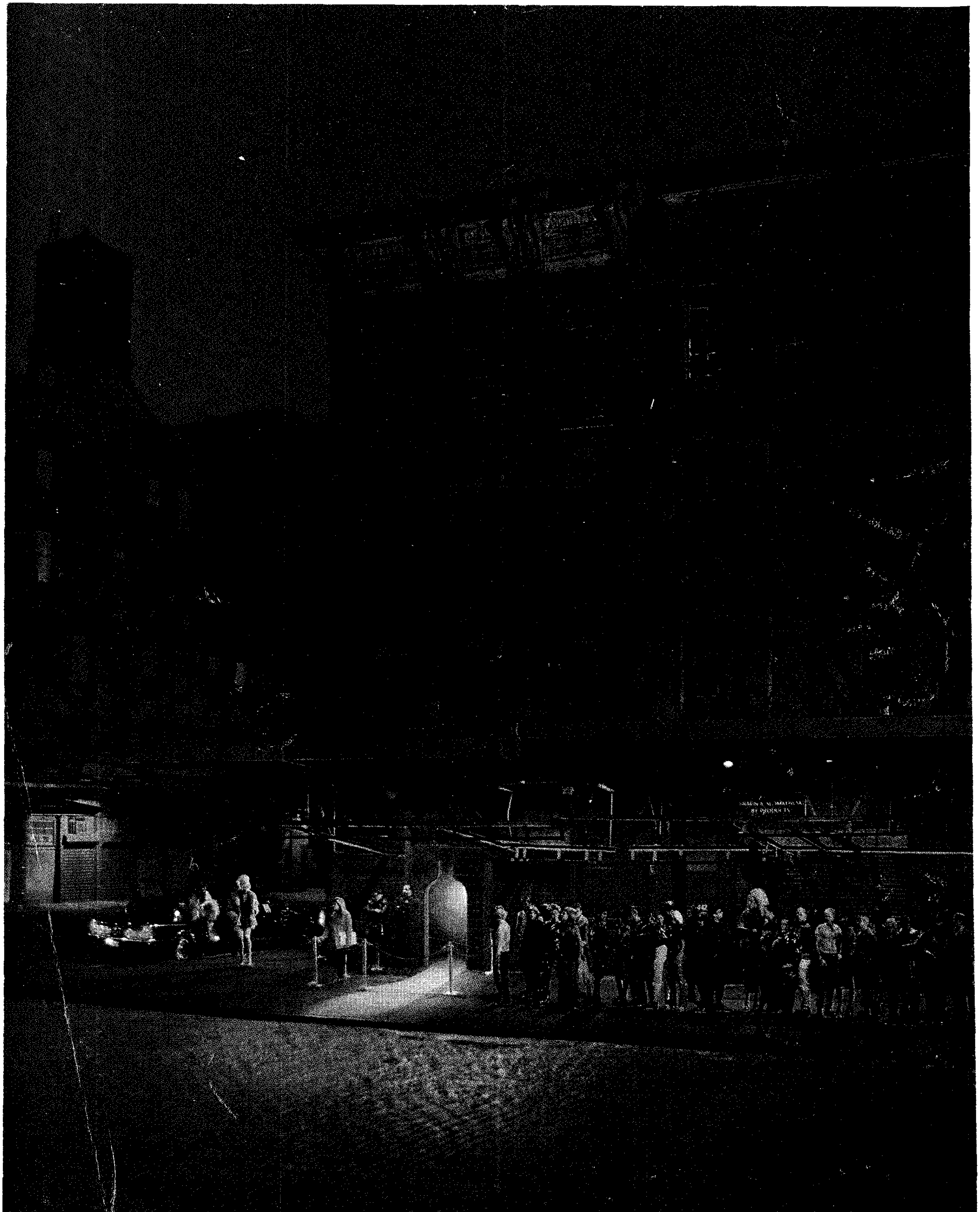
SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

U.S. Gov't Test Method confirms of all Menthol king soft packs: Carlton is lowest in tar and nicotine.

Carlton is lowest

Kings: 1 mg. "tar", 0.1 mg. nicotine. Lowest of all brands: Carlton Ultra: less than 0.5 mg. "tar", less than 0.05 mg. nicotine av. per cigarette by FTC method.



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